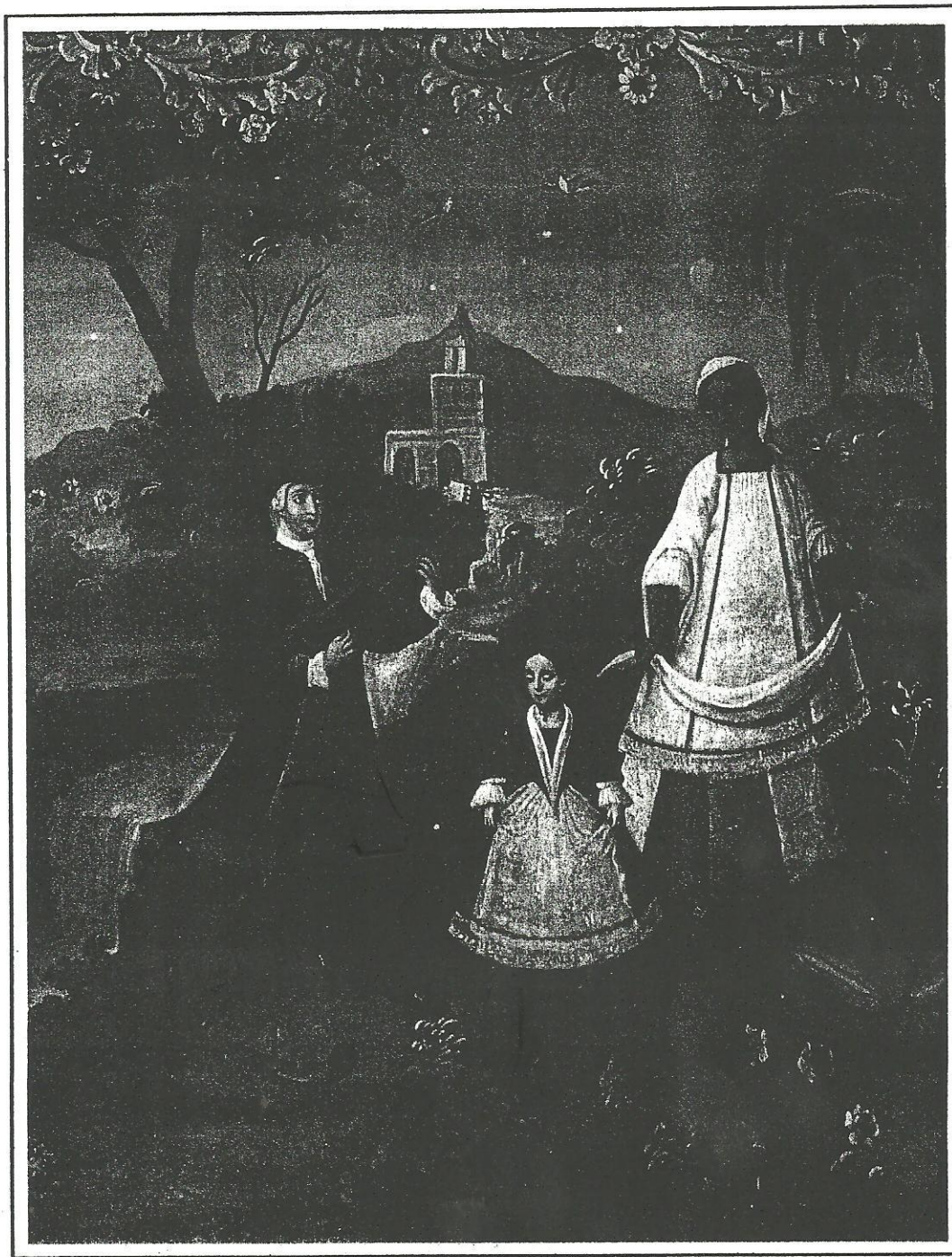
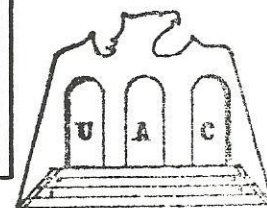


LA GUITARRA EN EL MÉXICO BARROCO



Isabelle Villey



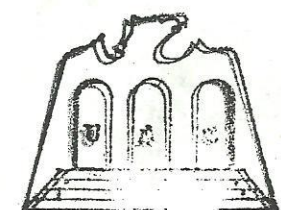
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LA GUITARRA EN EL MÉXICO BARROCO

Antología de obras para guitarra barroca provenientes del Códice Saldívar IV
(Anónimo atribuido a Santiago de Murcia, *ca.* 1732)
transcritas para guitarra moderna por

Isabelle Villey

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ANTECEDENTES HISTÓRICOS

El Códice Saldívar IV es un manuscrito de 94 folios de tablatura para guitarra barroca con un contenido de 68 piezas, que tomó su nombre actual de la persona que lo “redescubrió”. En efecto, ha llegado hasta nuestros días gracias al doctor Gabriel Saldívar y Silva (1909-1980), quien en 1943 lo adquirió en una tienda de antigüedades en la ciudad de León, Guanajuato.

Hasta ahora, en México se ha trabajado poco sobre el contenido musical y musicológico de este manuscrito. Sin embargo, destacan los estudios de los musicólogos estadounidenses Michael Lorimer y Craig Russell.

Por desgracia, al manuscrito le falta la primera página, que le fue cuidadosamente desprendida, de manera que no tiene ni título ni el nombre del autor. Sin embargo, llama la atención la similitud de la caligrafía de este manuscrito con la del manuscrito de 1732, “Passacalles y Obras”, del guitarrista español Santiago de Murcia. Por otro lado, al principio del “Passacalles” se anota lo siguiente: “Yndice de lo contenido en el tomo 2º”. Por lo tanto, debió de existir un tomo 1º. Todo parece indicar que éste ya se encontró, y lo constituye el Códice Saldívar IV. El formato, la caligrafía y la marca de agua, en el códice y en el “Passacalles”, son idénticos. El ABCedario (tabla de los acordes) se encuentra en el códice, pero no en el “Passacalles”. Esto se explica si se les considera complementarios. Santiago de Murcia probablemente pasó varios años de su vida en México. Una copia del otro libro del músico hispano, *Resumen de acompañar la parte con la guitarra* (1714), también fue encontrada en México. El mismo manuscrito “Passacalles y Obras” fue adquirido, asimismo, en este país. Muchas concordancias de Murcia aparecen en el manuscrito 1560 de la Biblioteca Nacional de México.

INFLUENCIAS

Existen en el manuscrito tres formas musicales diferentes, representadas en esta selección de obras transcritas.

a) *Piezas con variaciones*. La variación, usada en España por los vihuelistas desde el siglo XVI, representa la forma más frecuente. La mayoría de ellas pertenecen a la tradición española (“Villanos”, “Españoleas”, “La Jotta”, “Los Impossibles”, etc.); sin embargo, se encuentran otras en estilo francés (por ejemplo “La Amable”) y en estilo italiano (“Folías Ytalianas”). Las piezas basadas en temas o danzas populares, sobre todo las españolas, empiezan comúnmente por exponer, con acordes rasgueados, la progresión armónica, y las variaciones siguientes ya son punteadas o combinando rasgueo y punteado.

Mención especial merecen dos piezas: “Cumbees” y “Zarambeques”. En estas variaciones se manifiesta una clara inspiración española y, de acuerdo con sus nombres, se evocan ritmos negros. El “golpe” utilizado en los “Cumbees” es el único ejemplo de este efecto en el código.

b) *Danzas francesas*. De los 17 minuetos del código se escogieron dos (“Menuet Amoroso” y “Menuet del Zisne”). “La Amable” (en variaciones), “La Alemanda” y “Payssanos” ya habían sido publicadas en una recopilación francesa de danzas del maestro Raoul-Auger Feuillet (*Recueil de Contredanses [Catalogue]*, París, 1709).

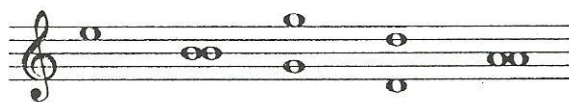
c) *Sonata italiana*. Constituida por las tres últimas piezas del código que se incluyeron al final del presente volumen para ilustrar el estilo italiano, que tanta influencia tuvo en España y en México en el siglo XVIII. Se pueden agrupar las tres (Allegro, Grave, Allegro) como las tres partes de una misma sonata.

El primer Allegro (fol. 91) tiene al final de la primera parte la palabra Fin, lo que sugiere una repetición *da capo a fine* terminando la segunda parte.

LA TRANSCRIPCIÓN

Transcribir una tablatura de guitarra española (así se llamaba durante el periodo barroco a la conocida hoy día como guitarra barroca) para la guitarra moderna representa una interpretación personal del transcriptor, puesto que resulta imposible hacer una transcripción literal, por la gran diferencia de afinaciones y de elementos idiomáticos. La transcripción implica, por lo tanto, un trabajo de re-construcción, de re-creación, con el afán de conservar el espíritu de la música (efectos de campanela, resonancias, etc.), más que la letra de la colocación de los dedos sobre los trastes, indicada en la tablatura.

a) *Afinación*. La afinación de la guitarra utilizada en el Código Saldívar, según lo propone M. Lorimer, y como se puede deducir de muchos pasajes, parece ser la siguiente:



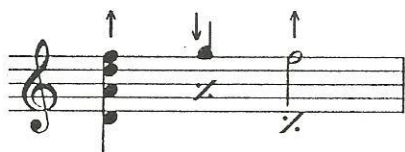
Esta afinación es la que se tomó en cuenta para la transcripción. Así, en ciertos casos, para el tercero o cuarto orden¹ hubo que decidir, en función de la frase musical, cuál de las dos octavas se iba a considerar en la transcripción (o las dos juntas).

¹ La guitarra barroca tenía cuerdas dobles, no sencillas como la guitarra moderna. A este par de cuerdas se le llamaba orden.

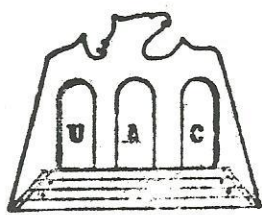
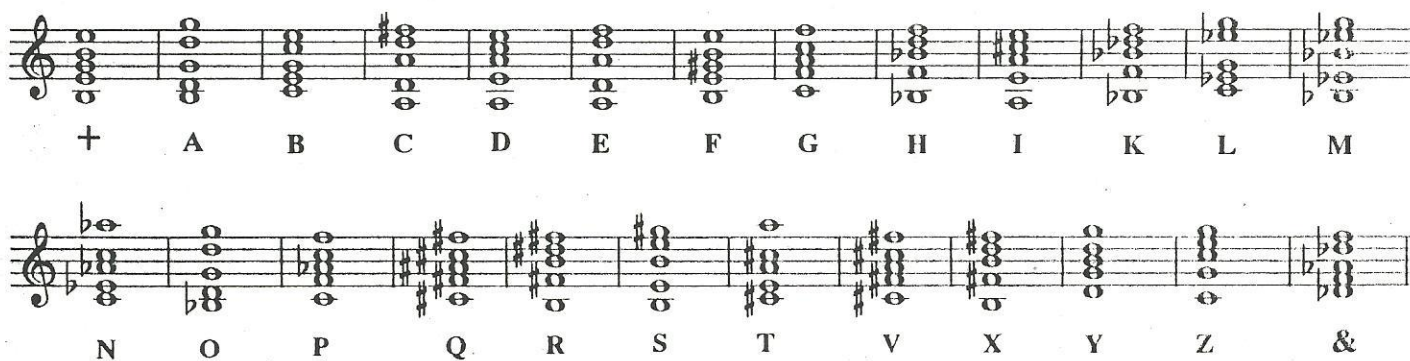
Respetando la guitarra barroca, carente de sexto orden (o cuerda), en la transcripción se recurrió a ella lo menos posible; sin embargo, en ciertos casos se usó para completar la línea melódica de la quinta cuerda, siempre y cuando una digitación cómoda y adecuada a la guitarra actual justificara la utilización. Obviamente, en el original esas notas graves siempre aparecen en la octava superior.

b) *Acordes rasgueados*. Una de las características de la escritura de la guitarra barroca es el uso de los acordes rasgueados. En la transcripción todos ellos tienen por encima una flecha que indica la dirección del acorde: \uparrow si va el golpe hacia los agudos, y \downarrow si va hacia los graves. Las plicas de los acordes también reiteran esa indicación: \uparrow indica el rasgueado hacia el agudo y \downarrow hacia el grave.

El rasqueo común utiliza los tres dedos (índice, medio y anular) hacia los agudos y el pulgar hacia los graves. Si se repite varias veces el mismo acorde, se indica integralmente la primera vez, y después se escribe solamente la nota superior de éste, así como la plica y la flecha que indican la dirección del rasqueo. En los casos en que cambia una sola nota del acorde, se indica ésta nada más, y abajo el signo \times que indica que el resto de las notas del acorde son las mismas:

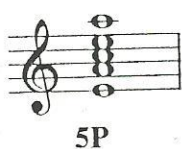


Las letras mayúsculas que se encuentran debajo de los acordes corresponden a las letras que aparecen en la tablatura y se refieren al sistema del *alfabeto* para guitarra, cuyas correspondencias en la notación actual son:



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En los acordes con cejilla, si existe un número junto a la letra del *alfabeto*, éste indica el traste en donde se debe tocar el acorde en la guitarra:



d) *Campanelas*. Un efecto común de la guitarra barroca es el uso de las campanelas, es decir, el uso de cuerdas distintas para notas consecutivas (en general por grados conjuntos), dejando resonar las notas anteriores tanto como se pueda. Así, la digitación usada en la transcripción respeta este efecto, pero en muchos casos, al adaptarlo a un instrumento con otra afinación, se tuvo que cambiar la digitación original y reconstruir esos pasajes.

Para mayor claridad en ciertos casos esas campanelas se indican con plicas separadas: ♯ ♯ ♯ ♯ .

e) *Tempo*. Indicado al principio de cada pieza, es una sugerencia mía, ya que el original no proporciona información alguna al respecto.

f) *Ligaduras*. Todas las ligaduras del original han sido fielmente respetadas, y las que yo he agregado aparecen siempre entre corchetes [].

g) *Cambios en la transcripción*. Ya sean notas, puntillos, ligaduras o compases enteros, todos los elementos agregados en la transcripción aparecen siempre escritos entre corchetes []. Si hubiera sustitución de una nota o de un valor rítmico, o supresión de cualquier elemento, el cambio siempre se menciona en las notas al final de este volumen. Los valores de las notas fueron respetados, excepto en “Los Imposibles” y en “Zarambeques”, donde están reducidos a la mitad para mayor claridad en la escritura.

h) *Accidentes*. Los accidentes escritos entre paréntesis antes de las notas (♭) o (♯) o (♮) anulan de manera inequívoca un accidente anterior ya anulado por la barra de compás.

i) *Repeticiones*. Al final de cada variación se indica //

Se sugiere repetir cada una de las variaciones, siempre y cuando éstas no fueran muy extensas, por ejemplo en el “Fandango”, en los “Zarambeques”, en “La Jotta”, en “Los Imposibles”, etcétera.

j) *Adornos*. Para una clara comprensión del texto musical, adopté la escritura de los adornos como en la tablatura, sin realizarlos en el pentagrama:

♯ : después de la nota real, indica un mordente superior (se toca la nota real, se sube al grado conjunto superior, tono o semitono, y se regresa a la nota real). Si existe una alteración de la nota auxiliar, dicha alteración se anota entre paréntesis encima del adorno. Los números indican la digitación adecuada.

’ : después de la nota real, indica un mordente inferior con el mismo procedimiento del anterior.

⌘ : encima de la nota que le corresponde, o abajo (si se trata de una nota grave), indica un vibrato de esta nota.

Señalé en la transcripción estrictamente los adornos arriba mencionados, que aparecen en la tablatura. Sin embargo, en la ejecución no son rigurosos: se pueden suprimir o agregar otros, según el criterio, el buen gusto y la habilidad técnica del ejecutante.

k) *Folios*. Para facilitar las referencias al original, en cada pieza se menciona el folio en el cual aparece.

i) *Títulos*. Se respetó escrupulosamente la ortografía original del manuscrito.

Agradezco profundamente al maestro Gabriel Saldívar Bolio, poseedor del manuscrito, su autorización para difundir la obra. Mi gratitud también para el maestro Javier Hinojosa por sus invaluable consejos para la realización de las transcripciones. Por último, agradezco al Fonca, del Consejo Nacional para la Cultura y las Artes, el decidido apoyo económico para la edición, pues sin él habría resultado imposible dar a conocer estas obras musicales a los guitarristas contemporáneos y al público en general.

ISABELLE VILLEY

Ciudad de México, enero de 1995

Los Impossibles

Trancripción para guitarra:
Isabelle Villey

Código Saldívar

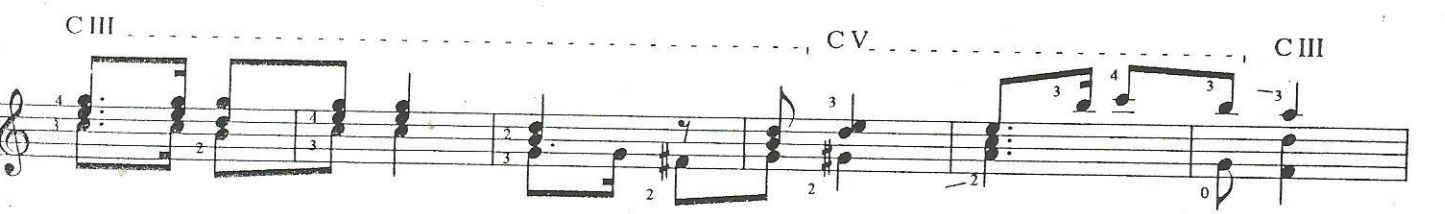
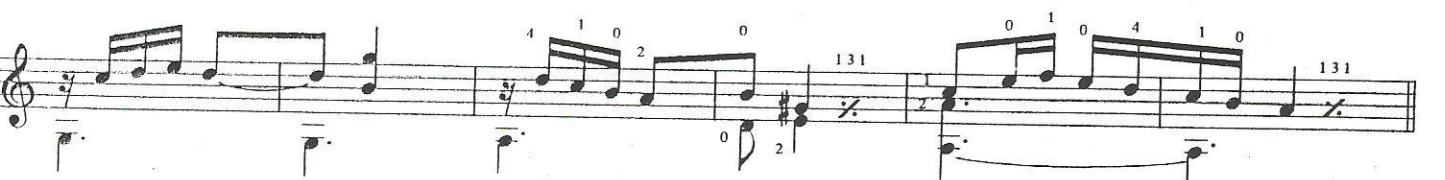
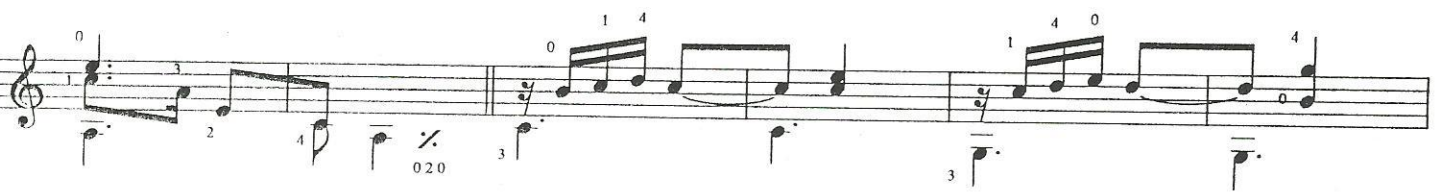
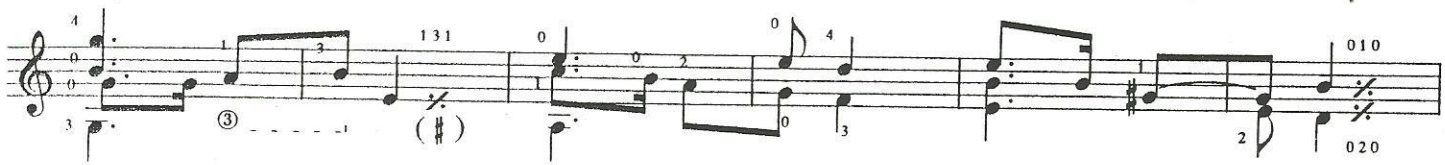
♩ = ca. 76

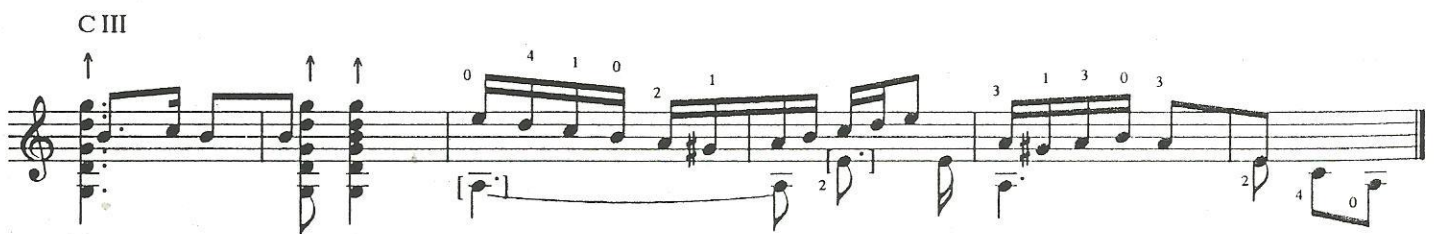
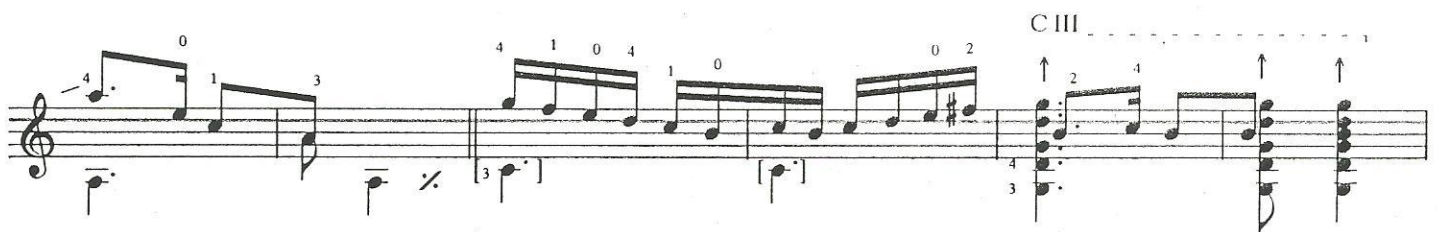
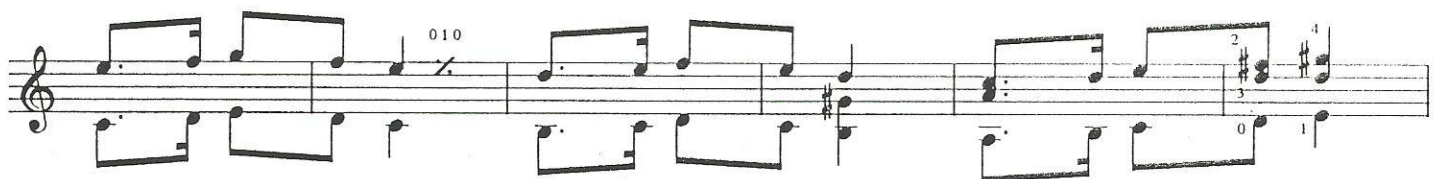
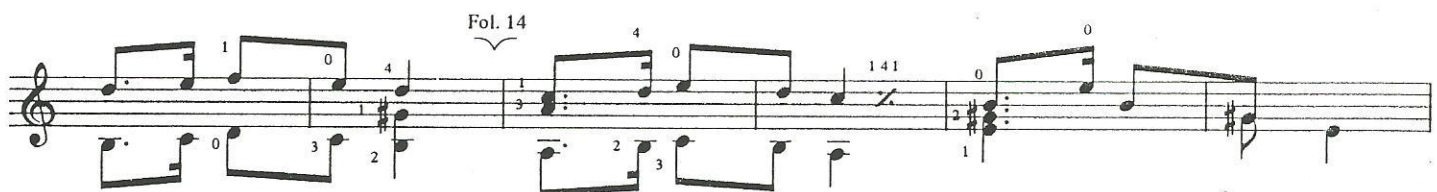
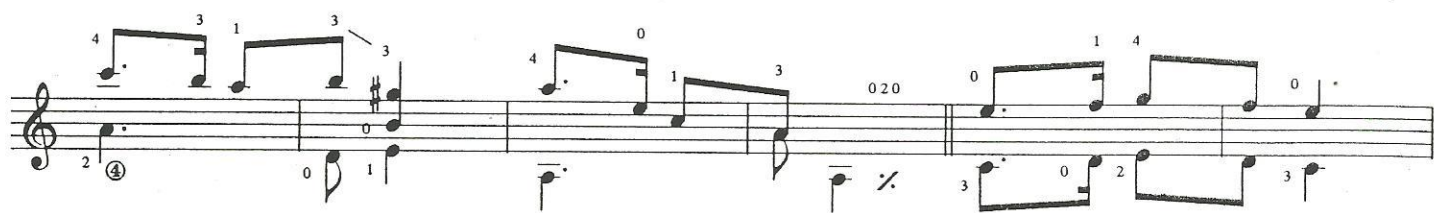
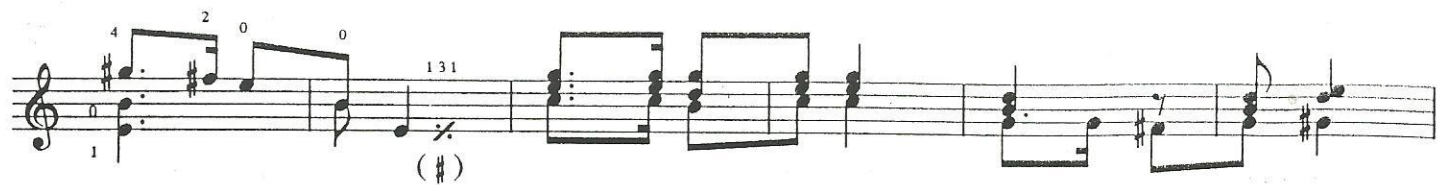
Fol. 12v

This block contains the guitar transcription of the piece 'Los Impossibles'. It is divided into two main sections: Folio 12v and Folio 13.

Folio 12v: The first system shows a treble clef staff with a key signature of one sharp (F#). It begins with a series of chords labeled B, A, D, and F, each with a box around it. The second system continues with chords B, A, D, F, and D. The third system includes chords C III, CV, 3H, 3G, and 5P. The fourth system includes chords C II, CV, and D. The fifth system is labeled 'Fol. 13' and shows a series of chords. The sixth system continues the sequence.

Folio 13: The sixth system shows a series of chords. The seventh system continues the sequence. The eighth system shows a series of chords. The ninth system continues the sequence. The tenth system shows a series of chords. The eleventh system continues the sequence. The twelfth system shows a series of chords. The thirteenth system continues the sequence. The fourteenth system shows a series of chords. The fifteenth system continues the sequence. The sixteenth system shows a series of chords. The seventeenth system continues the sequence. The eighteenth system shows a series of chords. The nineteenth system continues the sequence. The twentieth system shows a series of chords. The twenty-first system continues the sequence. The twenty-second system shows a series of chords. The twenty-third system continues the sequence. The twenty-fourth system shows a series of chords. The twenty-fifth system continues the sequence. The twenty-sixth system shows a series of chords. The twenty-seventh system continues the sequence. The twenty-eighth system shows a series of chords. The twenty-ninth system continues the sequence. The thirtieth system shows a series of chords. The thirty-first system continues the sequence. The thirty-second system shows a series of chords. The thirty-third system continues the sequence. The thirty-fourth system shows a series of chords. The thirty-fifth system continues the sequence. The thirty-sixth system shows a series of chords. The thirty-seventh system continues the sequence. The thirty-eighth system shows a series of chords. The thirty-ninth system continues the sequence. The fortieth system shows a series of chords. The forty-first system continues the sequence. The forty-second system shows a series of chords. The forty-third system continues the sequence. The forty-fourth system shows a series of chords. The forty-fifth system continues the sequence. The forty-sixth system shows a series of chords. The forty-seventh system continues the sequence. The forty-eighth system shows a series of chords. The forty-ninth system continues the sequence. The fiftieth system shows a series of chords. The fifty-first system continues the sequence. The fifty-second system shows a series of chords. The fifty-third system continues the sequence. The fifty-fourth system shows a series of chords. The fifty-fifth system continues the sequence. The fifty-sixth system shows a series of chords. The fifty-seventh system continues the sequence. The fifty-eighth system shows a series of chords. The fifty-ninth system continues the sequence. The sixtieth system shows a series of chords. The sixty-first system continues the sequence. The sixty-second system shows a series of chords. The sixty-third system continues the sequence. The sixty-fourth system shows a series of chords. The sixty-fifth system continues the sequence. The sixty-sixth system shows a series of chords. The sixty-seventh system continues the sequence. The sixty-eighth system shows a series of chords. The sixty-ninth system continues the sequence. The seventieth system shows a series of chords. The seventy-first system continues the sequence. The seventy-second system shows a series of chords. The seventy-third system continues the sequence. The seventy-fourth system shows a series of chords. The seventy-fifth system continues the sequence. The seventy-sixth system shows a series of chords. The seventy-seventh system continues the sequence. The seventy-eighth system shows a series of chords. The seventy-ninth system continues the sequence. The eightieth system shows a series of chords. The eighty-first system continues the sequence. The eighty-second system shows a series of chords. The eighty-third system continues the sequence. The eighty-fourth system shows a series of chords. The eighty-fifth system continues the sequence. The eighty-sixth system shows a series of chords. The eighty-seventh system continues the sequence. The eighty-eighth system shows a series of chords. The eighty-ninth system continues the sequence. The ninetieth system shows a series of chords. The ninety-first system continues the sequence. The ninety-second system shows a series of chords. The ninety-third system continues the sequence. The ninety-fourth system shows a series of chords. The ninety-fifth system continues the sequence. The ninety-sixth system shows a series of chords. The ninety-seventh system continues the sequence. The ninety-eighth system shows a series of chords. The ninety-ninth system continues the sequence. The hundredth system shows a series of chords.





Baylad Caracoles

Trancipción para guitarra:
Isabelle Villey

Código Saldívar

$\text{♩} = \text{ca. } 60$

Fol. 11v

The image displays a guitar score for the piece 'Baylad Caracoles'. The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is indicated as 'ca. 60' (approximately 60 beats per minute). The score is divided into five systems, each containing a single line of music. The first system begins with a 'Fol. 11v' marking. The notation includes various guitar-specific symbols: natural harmonics (indicated by '0' on the staff), fretted notes (indicated by numbers 1-4 on the staff), and fingerings (indicated by numbers 1-4 above the notes). The score is divided into measures by vertical bar lines. The first system contains 12 measures, the second 12 measures, the third 12 measures, the fourth 12 measures, and the fifth 12 measures. The score is marked with 'C' (Canto) and 'I' (Intermedio) at the beginning of the first system, and 'CIII' (Canto III) and 'CV' (Canto V) at the beginning of the second system. The third system is marked 'CV', the fourth 'CIII' and 'CII', and the fifth 'CV'. The score concludes with a final measure in the fifth system.

C

Fol. 12

C II

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a C-clef on the first line. The notation includes various fingerings (0, 1, 2, 3, 4) and rests. A double bar line is present after the first measure. The staff ends with a C II marking.

C II

The second staff of music continues the piece. It features more complex fingerings and a double bar line. The staff ends with a C II marking.

C III

CV

The third staff of music includes a C III marking and a measure with a double bar line. It ends with a CV marking.

The fourth staff of music contains several measures with fingerings and a double bar line. It ends with a CV marking.

CVII

The fifth staff of music starts with a CVII marking. It includes a double bar line and ends with a CV marking.

Fol. 12v

CVII

CV

The sixth staff of music is marked 'Fol. 12v' and contains two CVII markings and a CV marking. It includes a double bar line.

The seventh staff of music continues the notation with fingerings and a double bar line. It ends with a C marking.

Zarambeques o Muecas

Transcripción para guitarra:

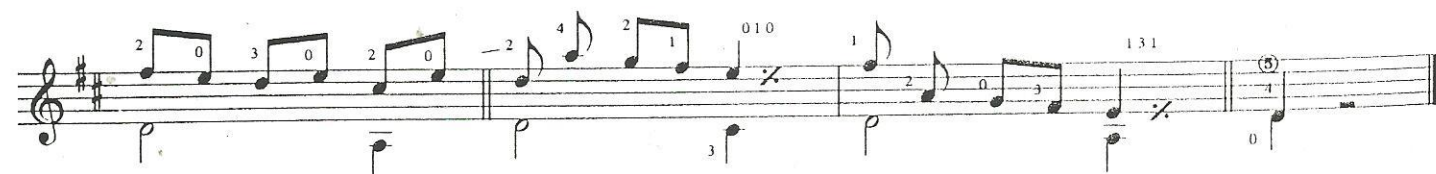
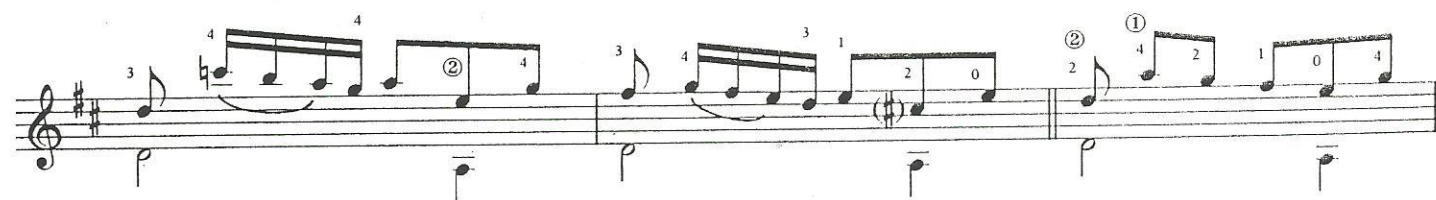
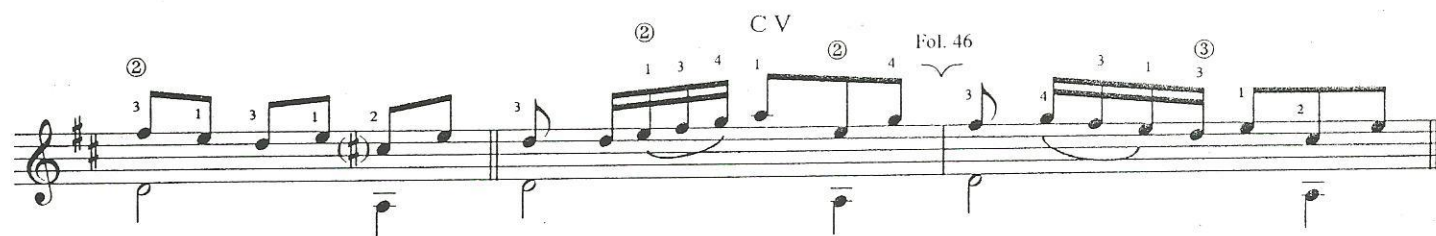
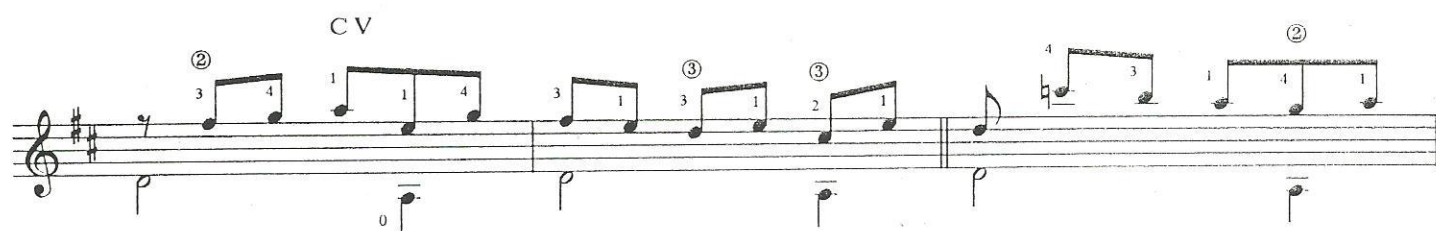
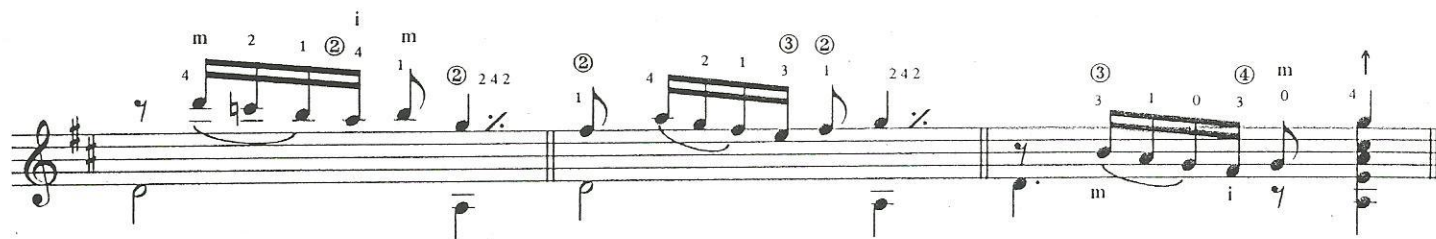
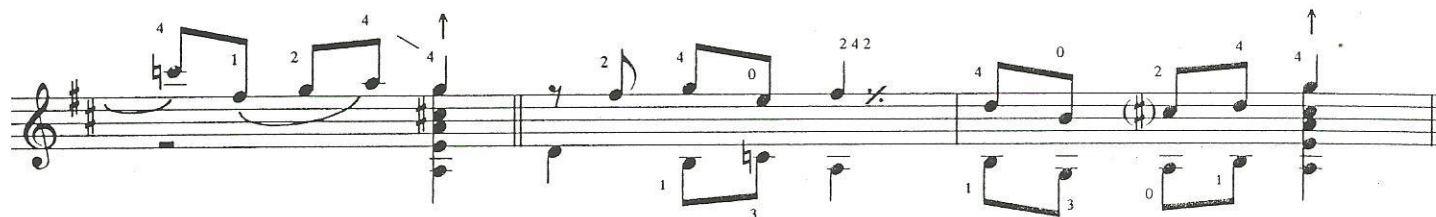
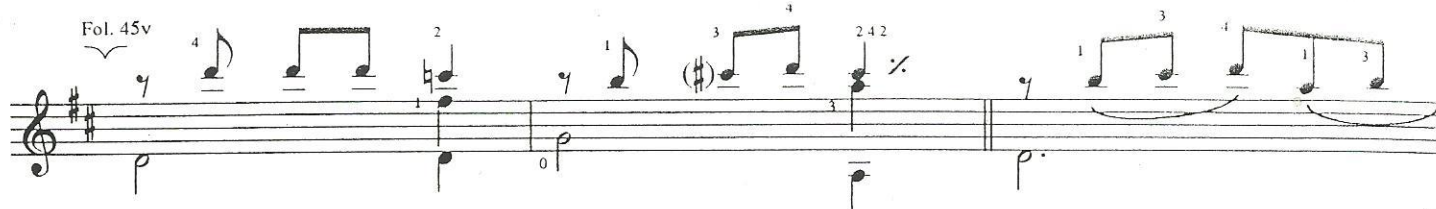
Isabelle Villey

Código Saldívar

ca. 120

Fol. 45

This guitar score is written for a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked as 'ca. 120'. The score is divided into five systems of music. The first system begins with a 'CII' marking above the staff and a 'C' marking below. The second system also features 'CII' and 'C' markings, with 'p' (piano) markings appearing at the end. The third system includes a circled '2' above the staff and a circled '3' below. The fourth system has 'm' (marcato) markings above the staff and a 'C' marking below. The fifth system concludes with a circled '3' below the staff. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'n' or 'h'), bends (indicated by a curved line), and slurs. Fingering numbers (1-4) are provided for many notes. The score is a transcription of a piece from a manuscript, as indicated by 'Fol. 45'.



CV

CV


Fol. 46

La Jotta

Transcripción para guitarra:

Isabelle Villey

Código Saldívar

 = ca. 120

Fol. 14v

Fol. 14v

The musical score on Fol. 14v is written on a single staff with a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The score begins with a C-clef (soprano position) and a key signature change to two sharps. The melody is composed of various rhythmic values, including quarter, eighth, and sixteenth notes, often beamed together. There are several natural signs and accidentals throughout the piece. The score is divided into measures by vertical bar lines. At the bottom of the page, there are two large, bold letters, 'C' and 'I', which likely indicate the start of new sections or movements.

The musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords, many of which are marked with a double slash (//) and a slash with a cross (X), indicating they are to be played as sustained chords. Fingerings are indicated by numbers 1-4 above the notes. The score is divided into three measures by bar lines. Above the staff, the letters 'C V.' and 'C II.' are written, indicating different versions or parts of the song. Below the staff, the letter 'C' is written at the beginning of the first measure.

The first system of the musical score for 'The Bird Song' is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a double bar line. The melody continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The bass clef part begins with a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F#3. This is followed by a double bar line. The bass clef continues with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The system ends with a double bar line and a first ending bracket labeled (1).

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of eighth and quarter notes, with some rests. Fingerings are indicated by numbers 1 through 4. A double bar line with repeat dots is placed after the fourth measure. The system ends with a final note and a fermata.

242

Fol. 15v

Españoletas

Transcripción para guitarra:

Isabelle Villey

Código Saldívar

♩ = ca. 130

Fol. 6

The score is written for guitar in 3/4 time, with a tempo of approximately 130 beats per minute. It consists of seven staves of music. The notation includes various guitar techniques such as fingerings (1, 2, 3, 4, 0), slurs, and accents. Chord changes are indicated by letters (E, B, G, H, I, C I, C III) and Roman numerals (I, II, III). The score is divided into measures by bar lines, and some measures contain double bar lines (//) indicating a repeat or a section break. The notation is in a standard guitar notation style, with a treble clef and a key signature of one flat (B-flat).

Staff 1: E, B, G, C I

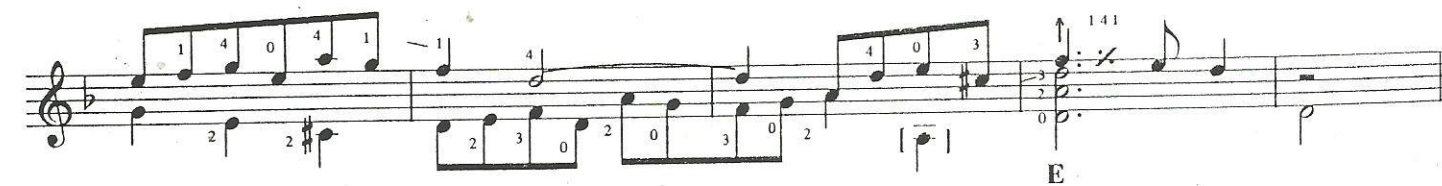
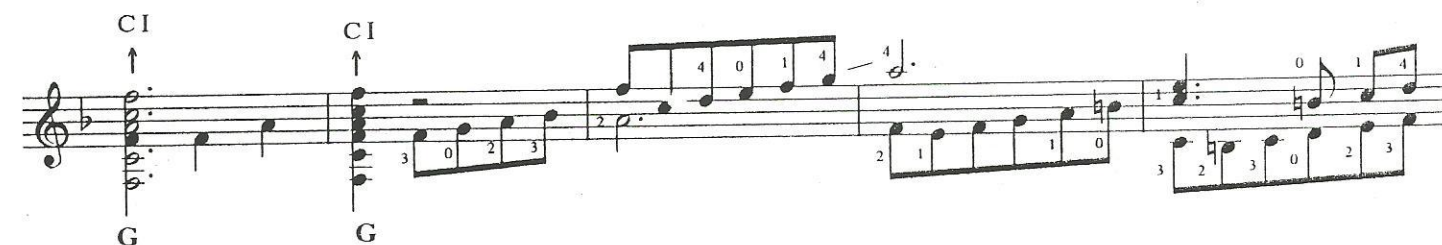
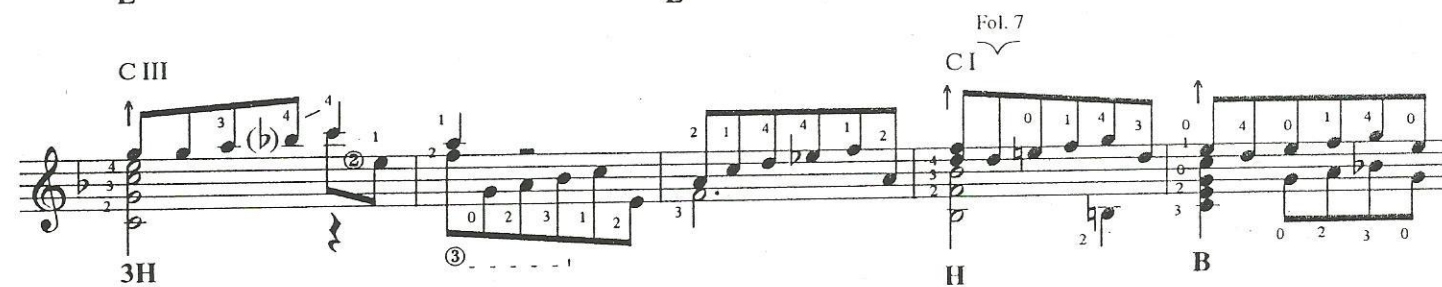
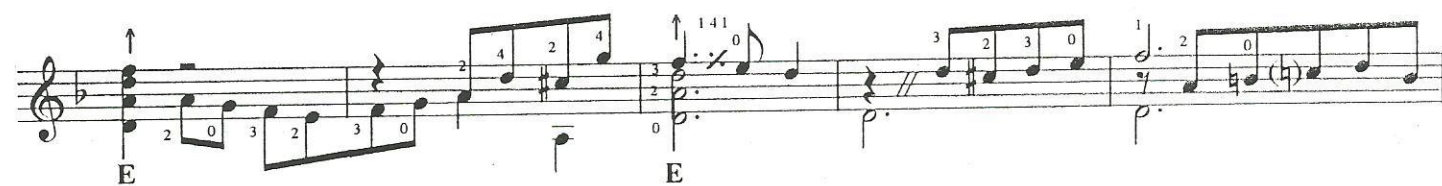
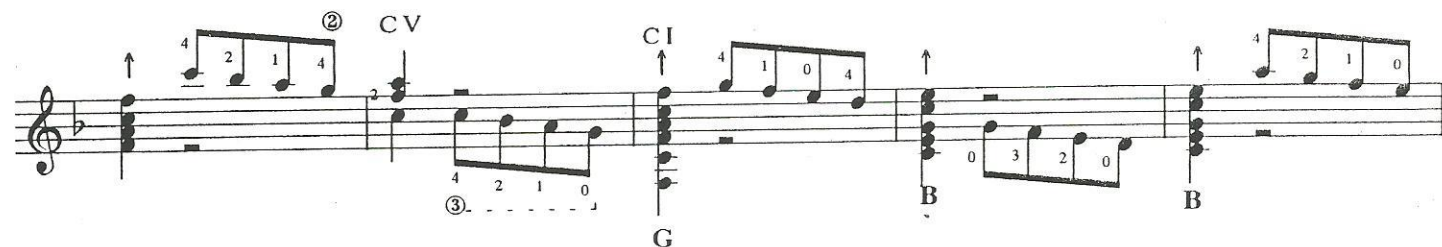
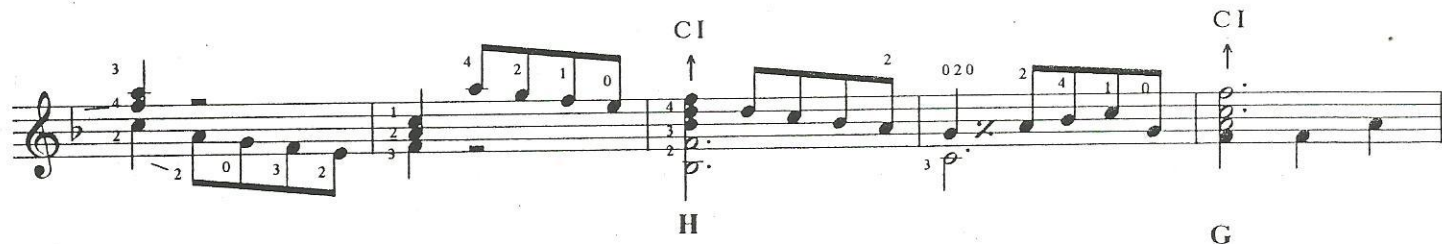
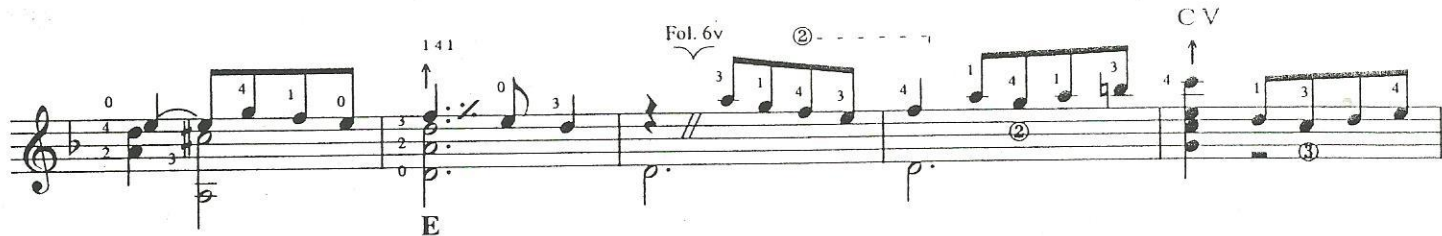
Staff 2: H, B, G, C I

Staff 3: B, E, I

Staff 4: E, E, C III, C I

Staff 5: C I, G, G

Staff 6: C III



Fandango

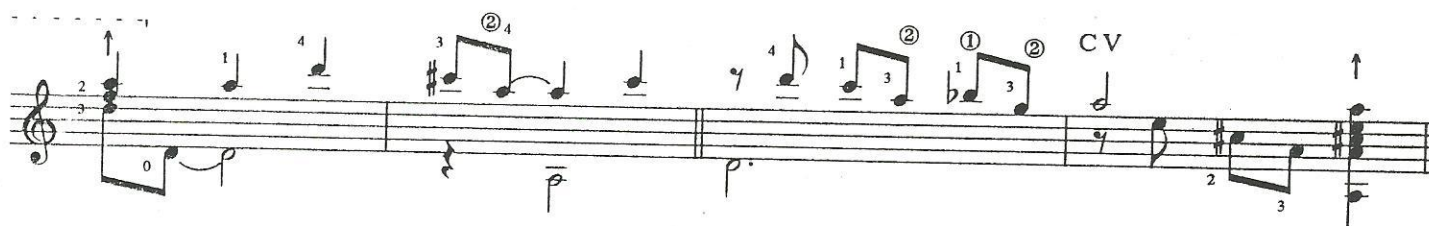
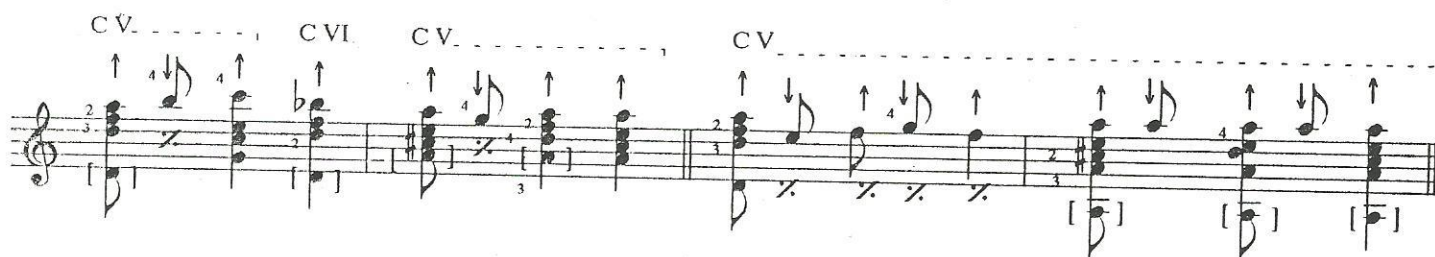
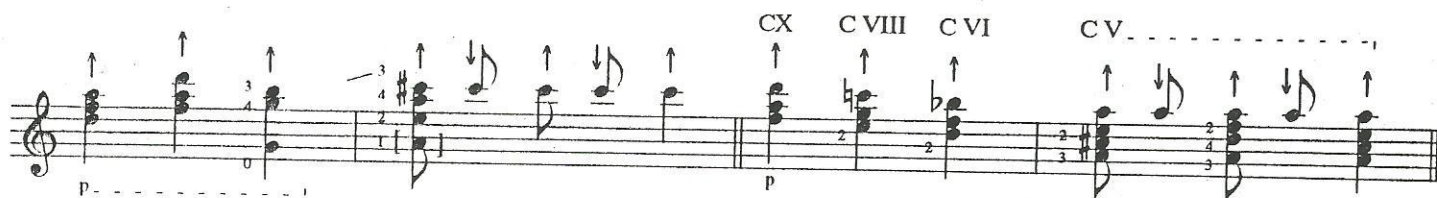
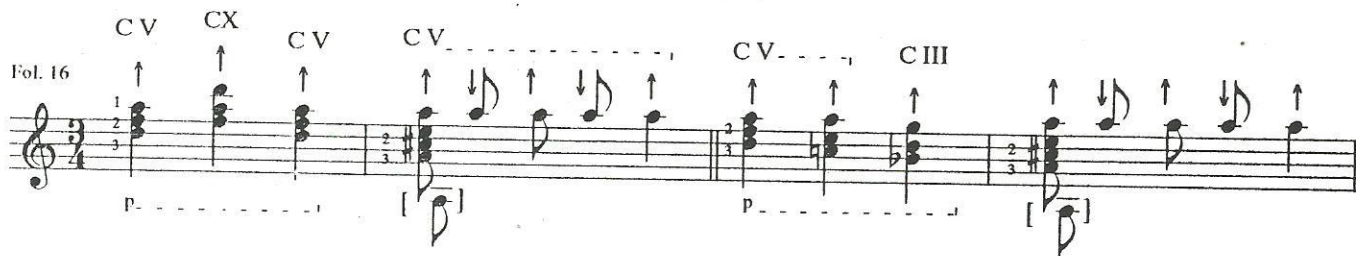
Trancipción para guitarra:

Isabelle Villey

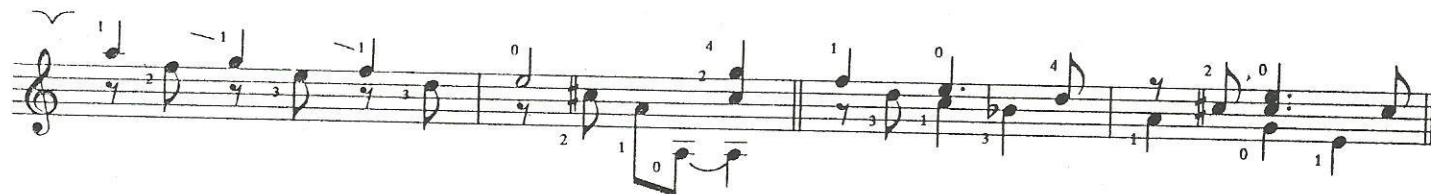
Códice Saldívar

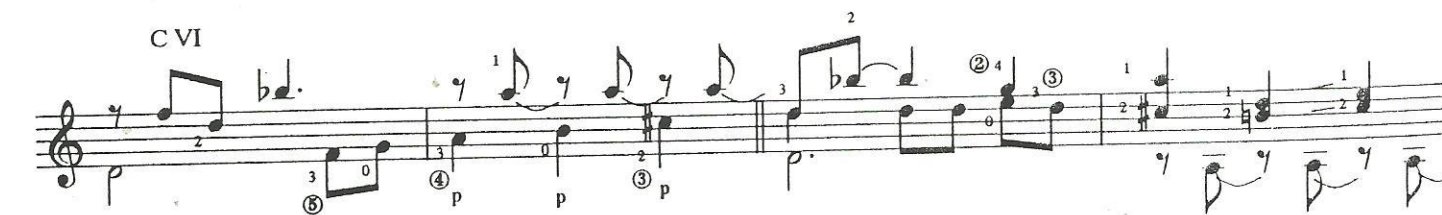
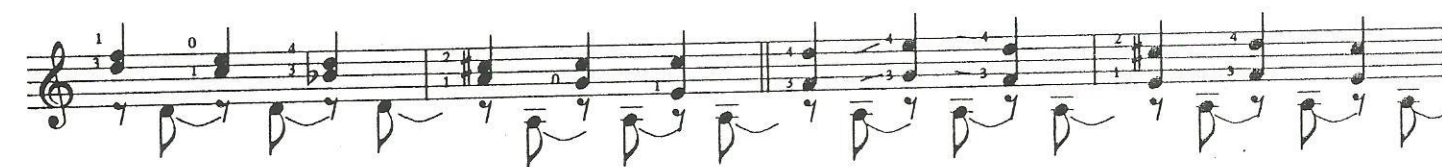
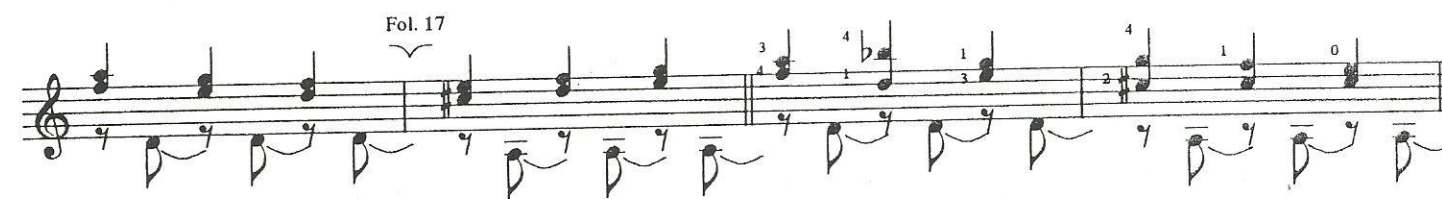
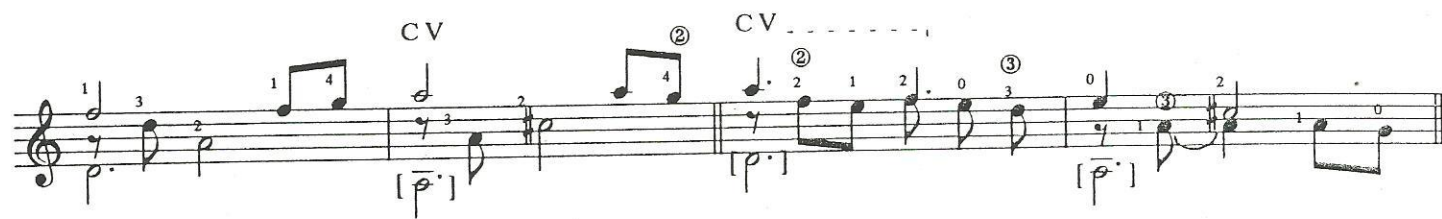
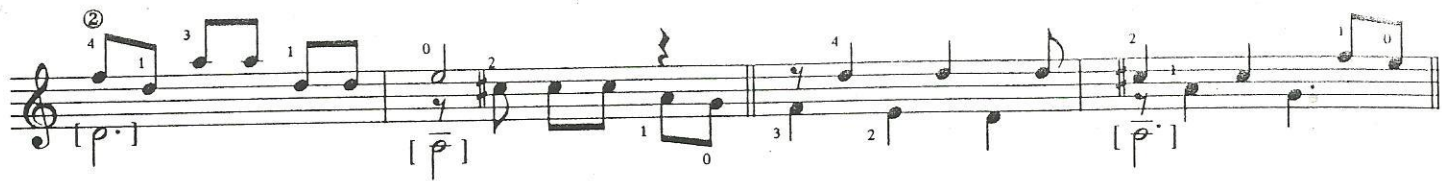
$\text{♩} = \text{ca. } 106$

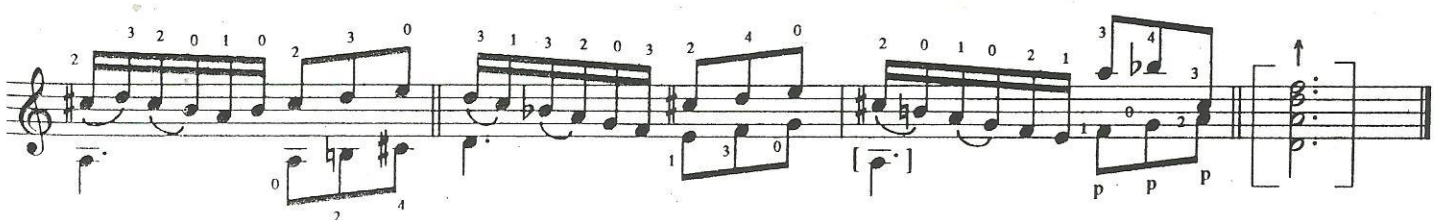
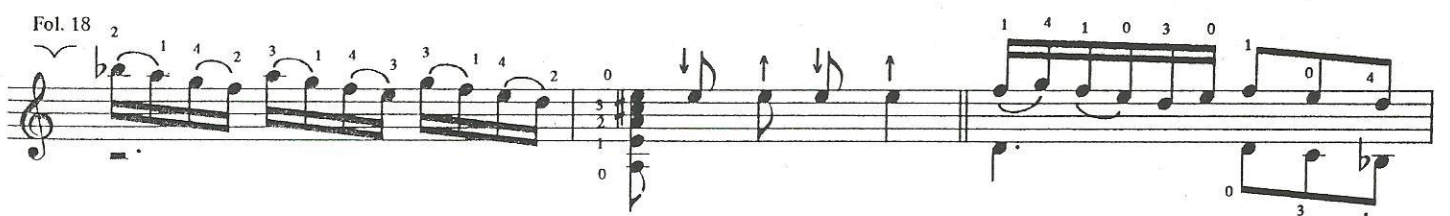
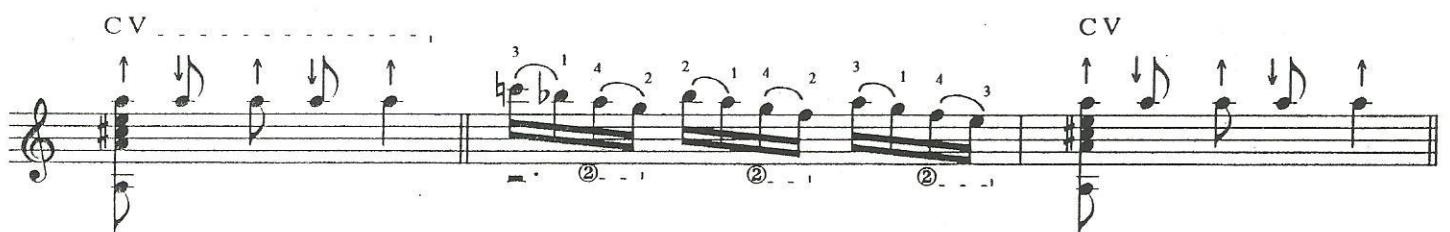
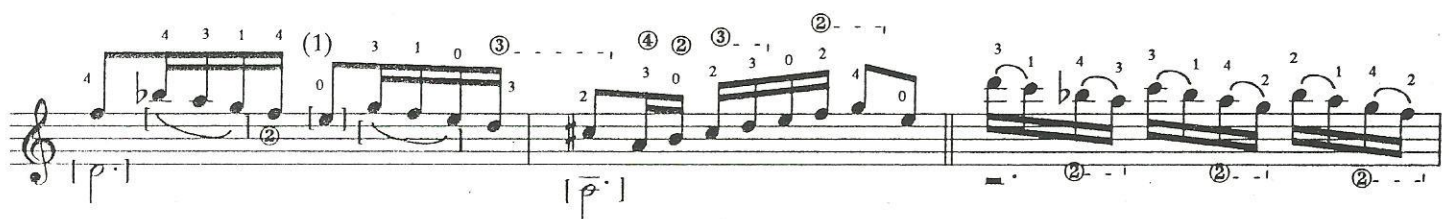
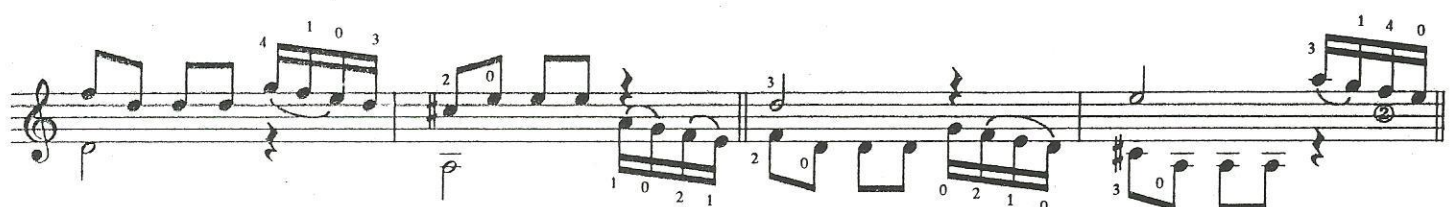
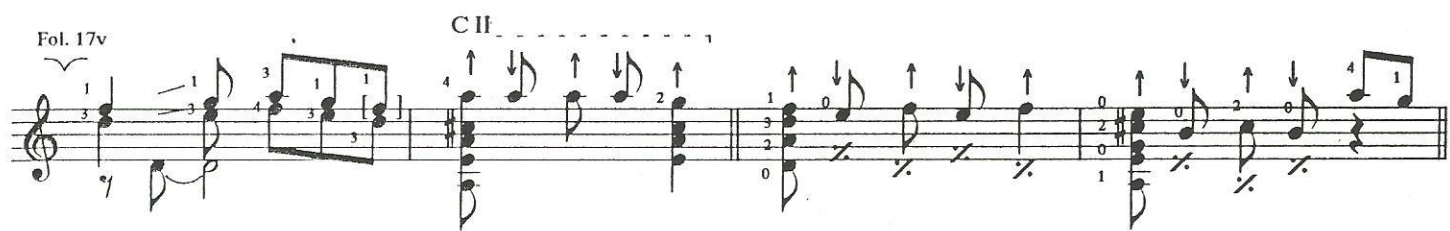
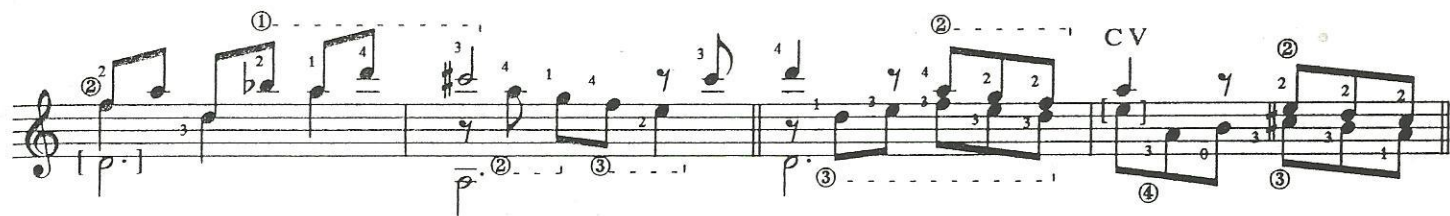
Fol. 16



Fol. 16v







Villanos

Trancipción para guitarra:

Isabelle Villey

Código Saldívar

$\text{♩} = \text{ca. } 94$

Fol. 7

The transcription is for the piece 'Villanos' by Isabelle Villey, Folio 7. It is written for guitar in G major (one sharp) and 4/4 time. The tempo is marked as approximately 94 beats per minute. The score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various guitar techniques such as chords, arpeggios, and fingerings. Chord symbols C, A, I, CV, and CIL are indicated below the staves. The piece concludes with a double bar line and a final chord C.

Cumbees

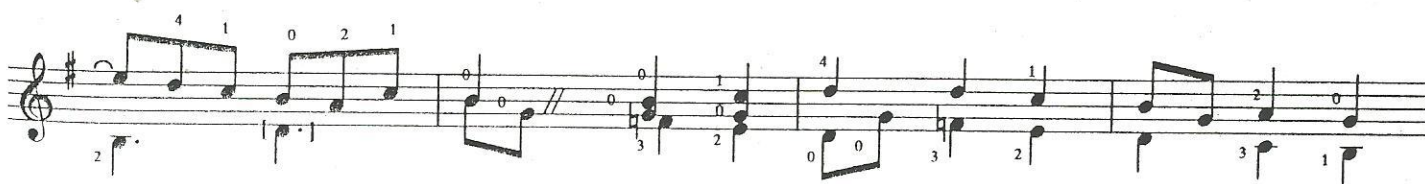
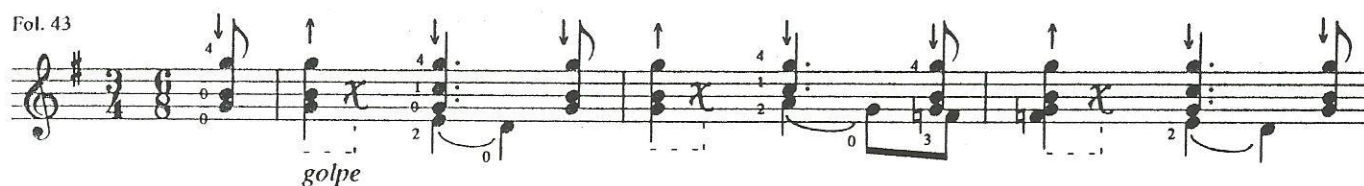
Transcripción para guitarra:

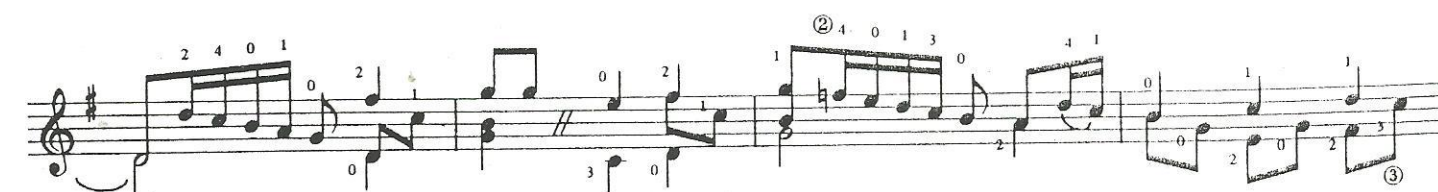
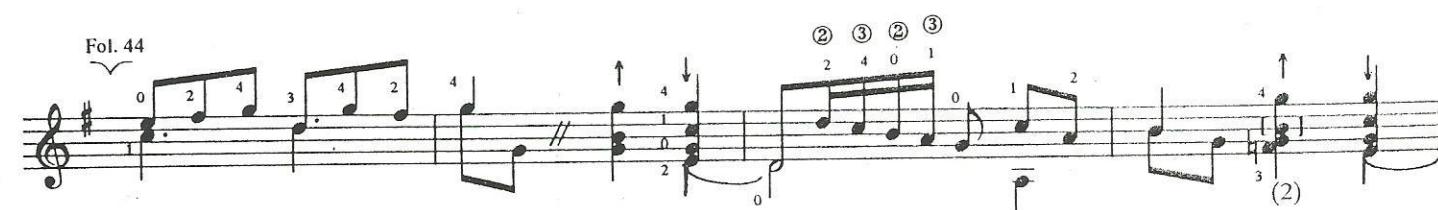
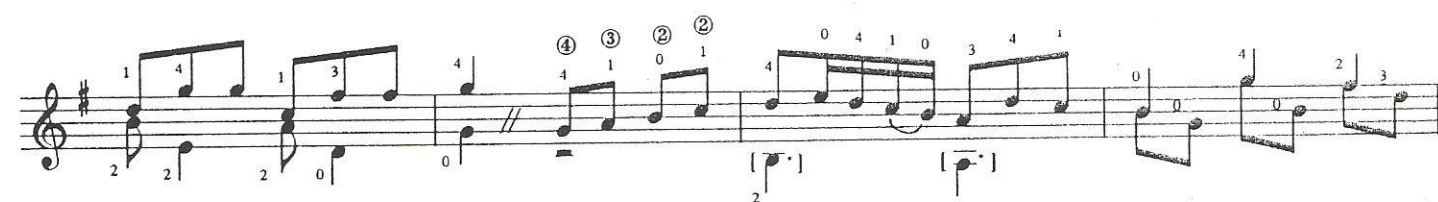
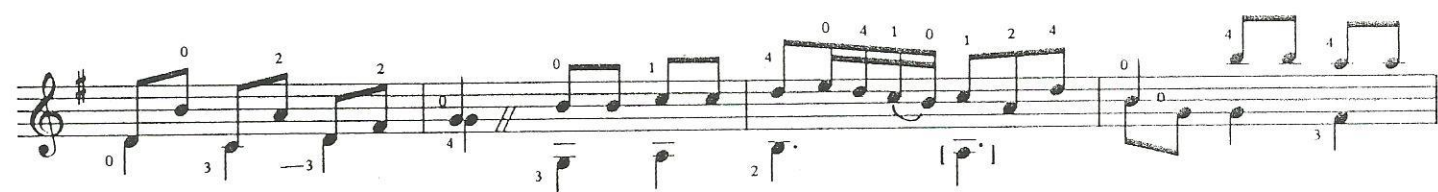
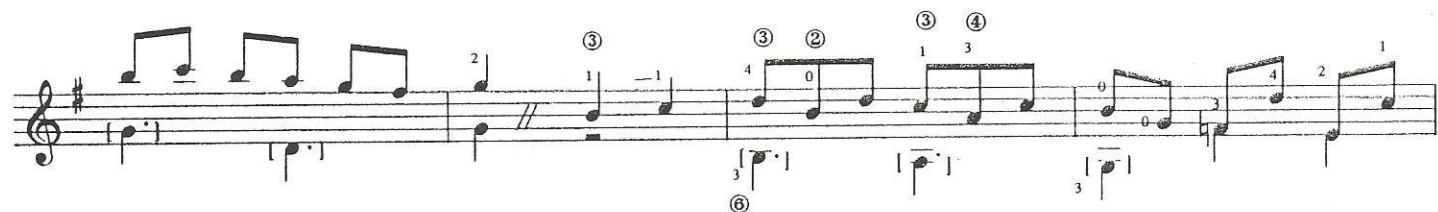
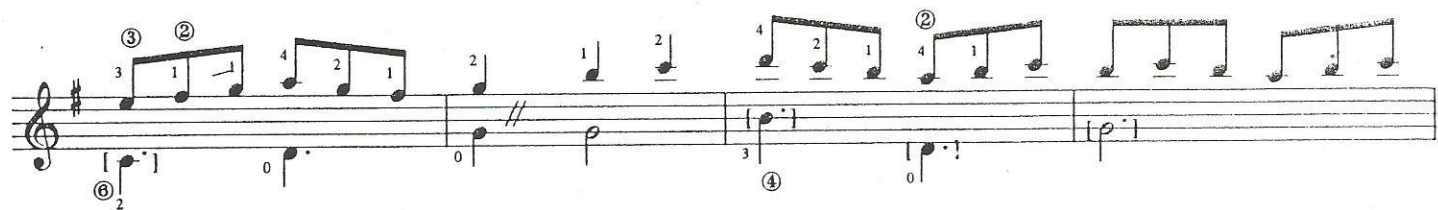
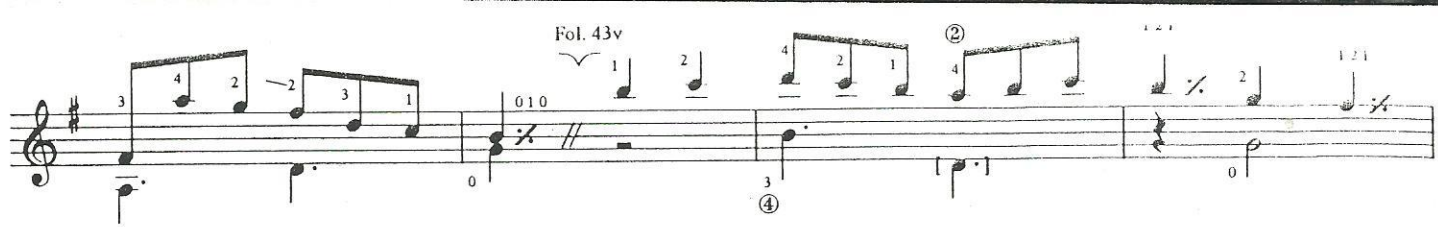
Isabelle Villey

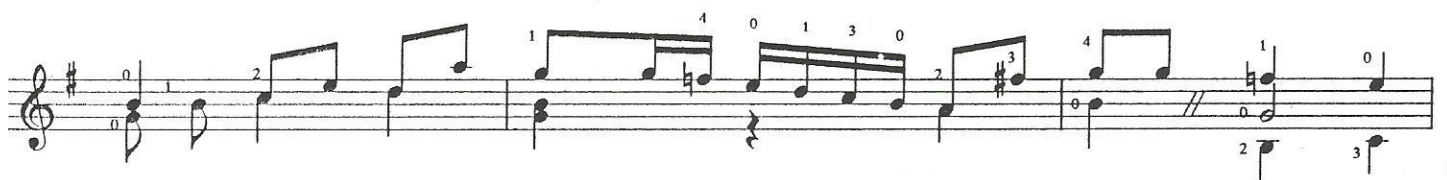
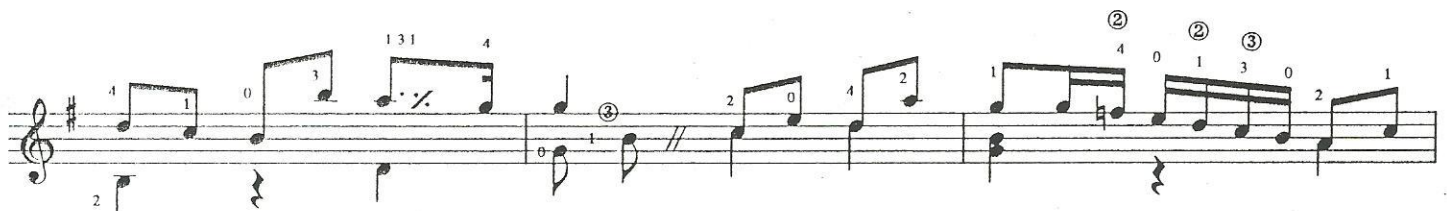
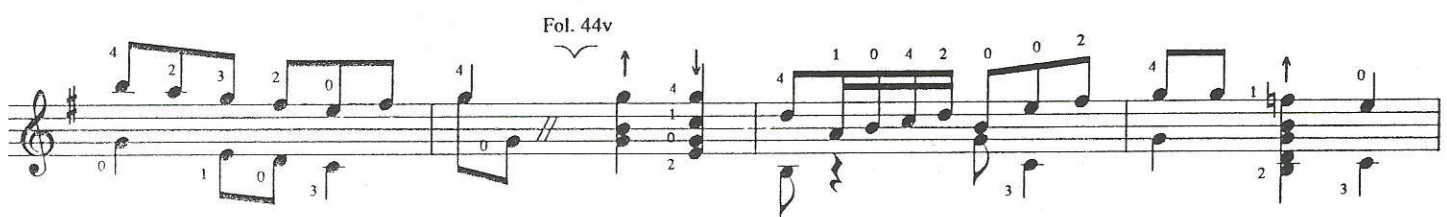
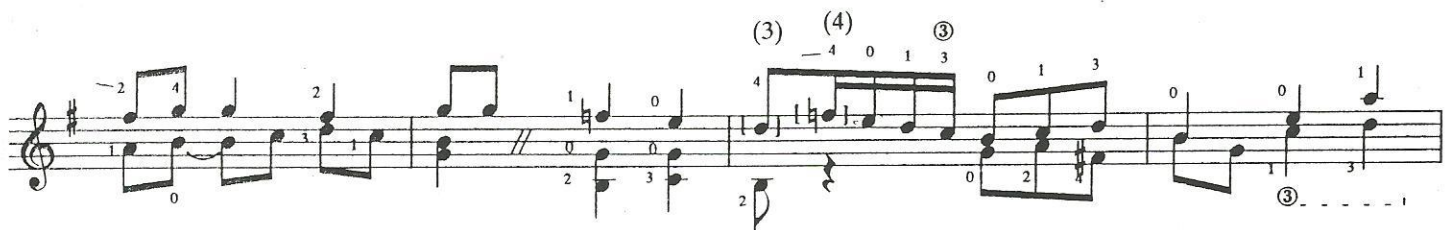
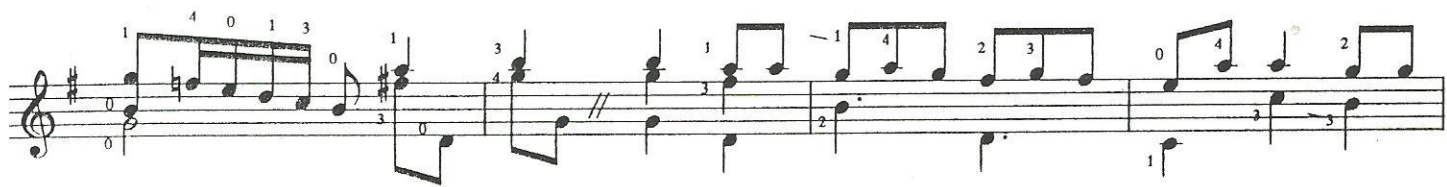
Código Saldívar

$\bullet = \text{ca. } 105$

Fol. 43







Sarao o Bailete de el Retiro

Trancipción para guitarra:
Isabelle Villey

Códice Saldívar

$\bullet = \text{ca. } 92$
C III CI CI 141

Fol. 71

(1)

C III

CI CI C III

Fol. 71v *trocada*

3K

(2)

CI 141

242 343 CI

(3) (4)

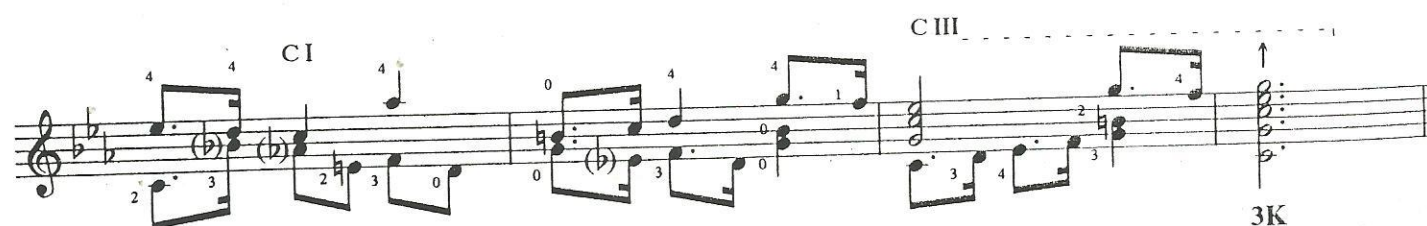
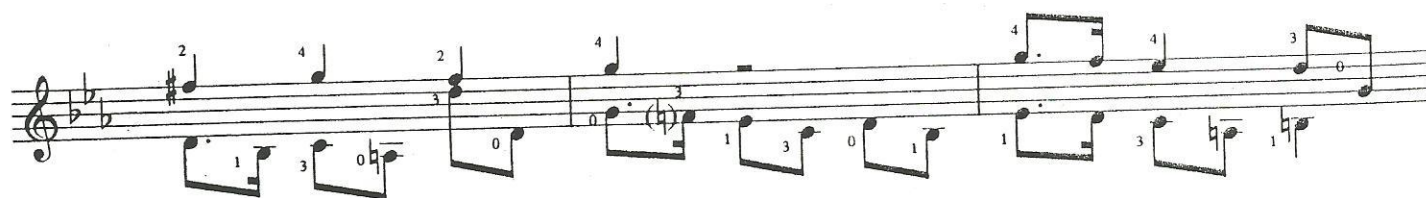
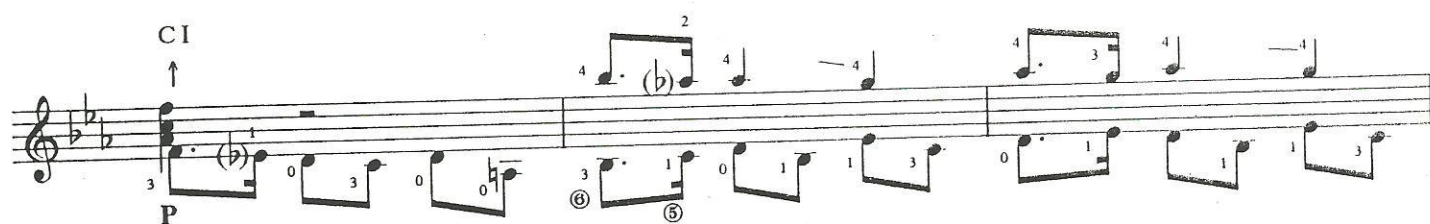
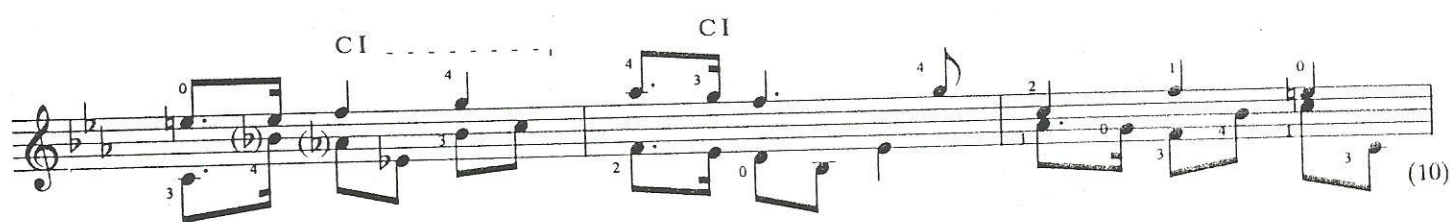
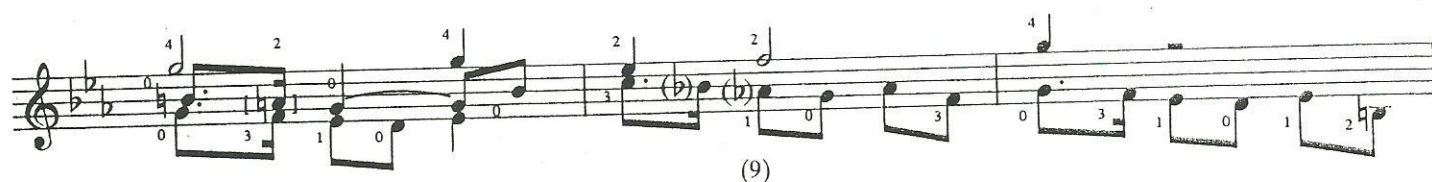
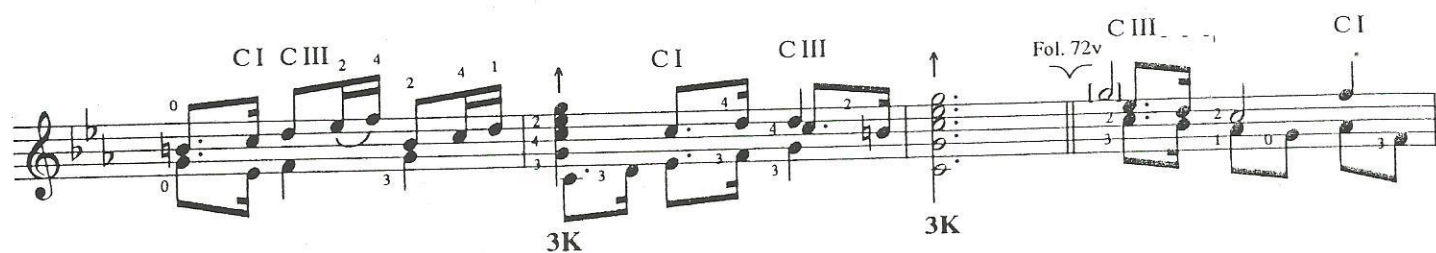
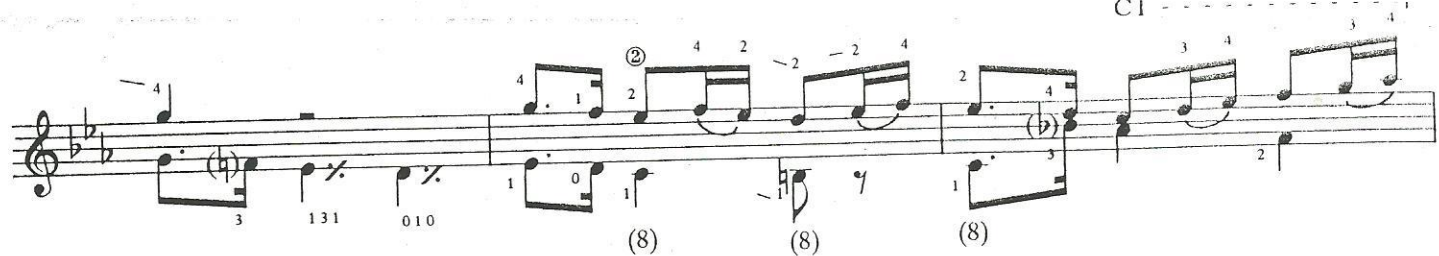
CI

C III 3K

CI Fol. 72 CI

CI (5) CI P

C III (6) (7)



Menuet Amoroso

Transcripción para guitarra:

Isabelle Villey

Código Saldívar

$\text{♩} = \text{ca. } 120$

Fol. 86v

C III

The first system of musical notation is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a C major triad (C4, E4, G4) marked 'C III'. The melody consists of eighth and quarter notes, with some measures containing rests. Fingering numbers (1, 2, 3, 4) are placed above the notes. A circled '5' with '(1)' below it appears in the fourth measure, likely indicating a fifth fret position.

CI

C III

The second system continues the piece. It features a C major triad (C4, E4, G4) marked 'CI' and another marked 'C III'. The notation includes various note values, rests, and fingering. A circled '4' with a '3' below it is present in the fifth measure.

C III

The third system continues the piece. It features a C major triad (C4, E4, G4) marked 'C III'. The notation includes various note values, rests, and fingering. A circled '4' with a '3' below it is present in the fifth measure.

The fourth system continues the piece. It features a C major triad (C4, E4, G4) marked 'C III'. The notation includes various note values, rests, and fingering. A circled '4' with a '3' below it is present in the fifth measure.

CI

C III

The fifth system continues the piece. It features a C major triad (C4, E4, G4) marked 'CI' and another marked 'C III'. The notation includes various note values, rests, and fingering. A circled '4' with a '3' below it is present in the fifth measure.

C III

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4 (labeled '1'), followed by a quarter note F4 (labeled '4'), and then a quarter note E4 (labeled '3'). This is followed by a half note D4 (labeled '1') and a half note C4 (labeled '0'). The next measure contains a whole note B3 (labeled '1'). The melody then moves to a higher register with a quarter note G5 (labeled '2'), a quarter note F5 (labeled '4'), and a quarter note E5 (labeled '2'). This is followed by a half note D5 (labeled '4') and a half note C5 (labeled '3'). The final measure of the system contains a whole note B4 (labeled '1') and a whole note A4 (labeled '4').

[illegible]

Fol. 87

C I

(2)

The musical score consists of two systems. The first system, labeled 'C III', features a treble clef and a key signature of two flats. It contains a sequence of notes with fingerings (2, 1, 0, 3, 2) and a triplet of eighth notes. The second system, labeled 'C I', features a bass clef and a key signature of one flat. It contains a sequence of notes with fingerings (0, 4, 3, 1) and a final measure with a double bar line and a repeat sign.

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes a key signature change to C major (indicated by "C III") and a repeat sign at the end.

Menuet Amoroso

Trancipción para guitarra:

Isabelle Villey

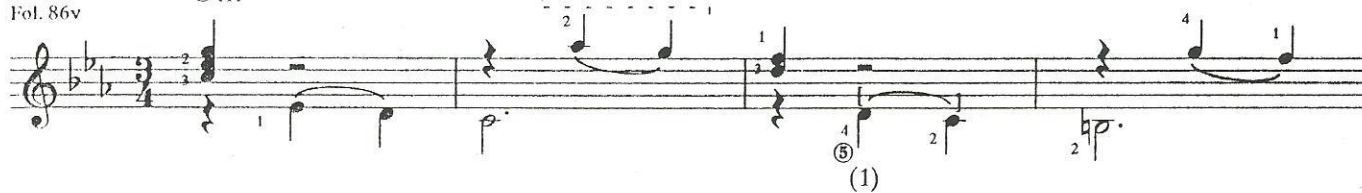
Código Saldívar

♩ = ca. 120

Fol. 86v

C III

C III

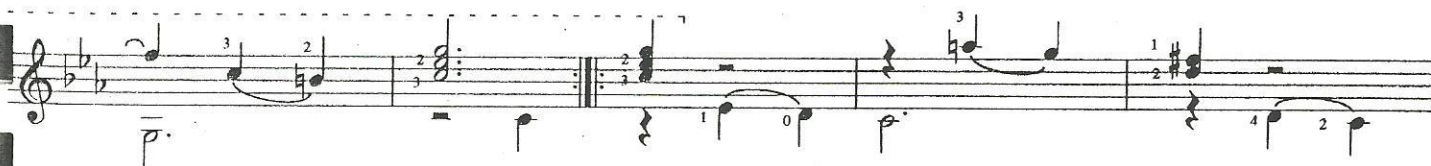
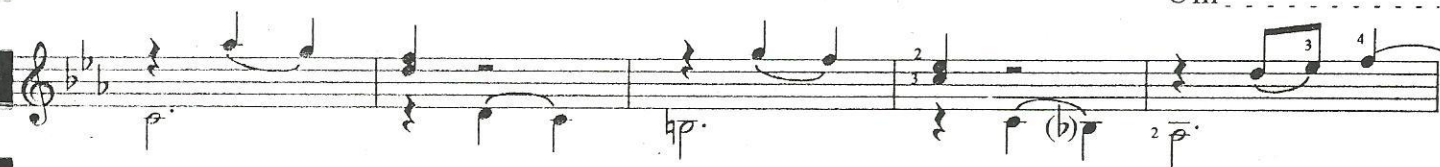


C I

C III



C III



C I

C III



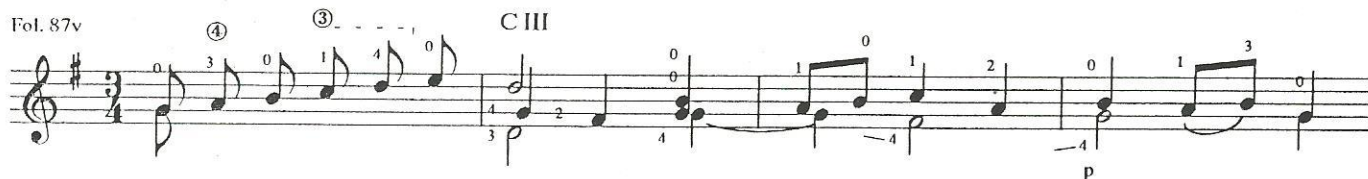
Menuet del Zisne

Trancripción para guitarra:
Isabelle Villey

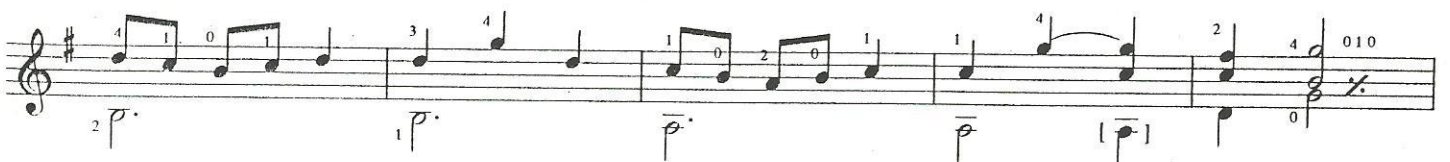
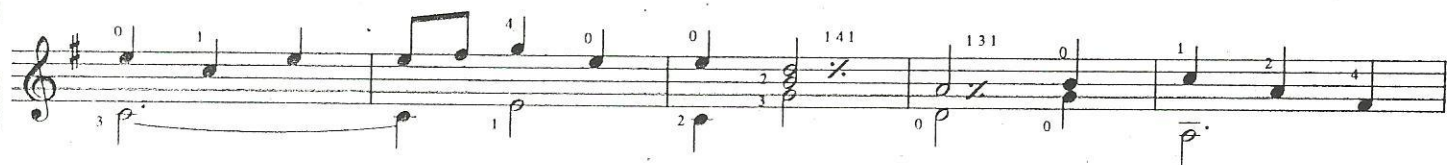
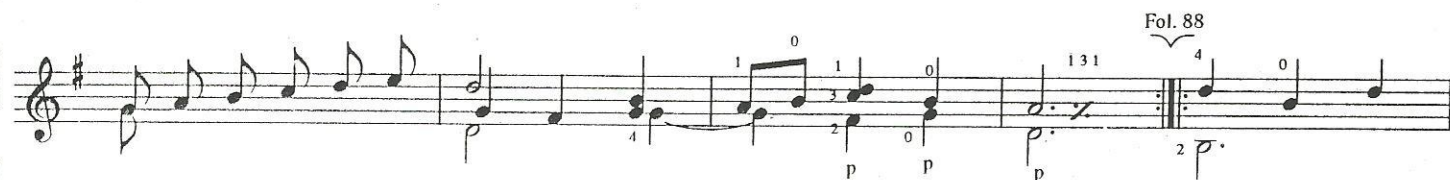
Códice Saldívar

♩ = ca. 160

Fol. 87v



Fol. 88



La Amable

Transcripción para guitarra:
Isabelle Villey

Código Saldívar

♩ = ca. 88 Despa[ci]o

Fol. 73

CI

CI

(1)

CI

B

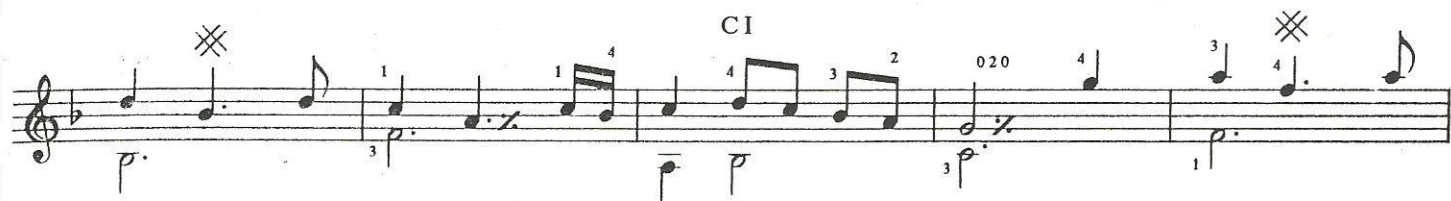
H

I

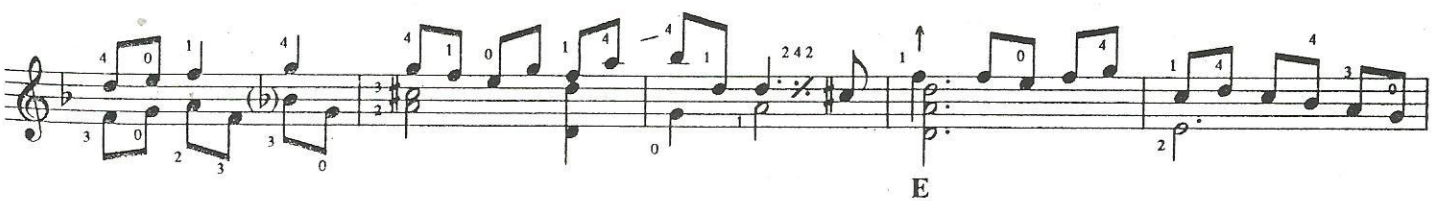
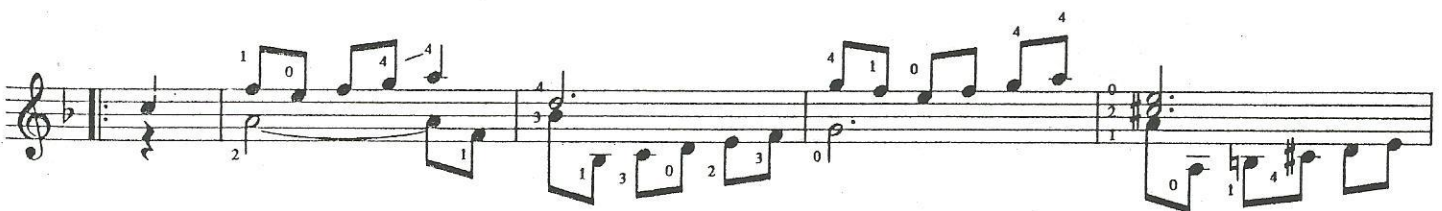
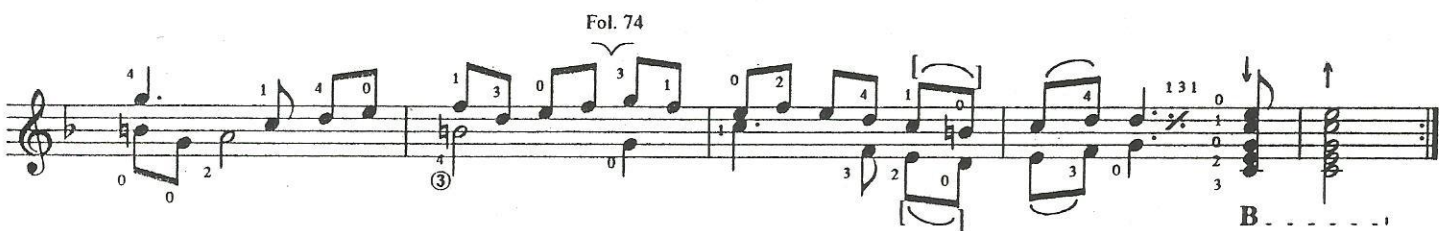
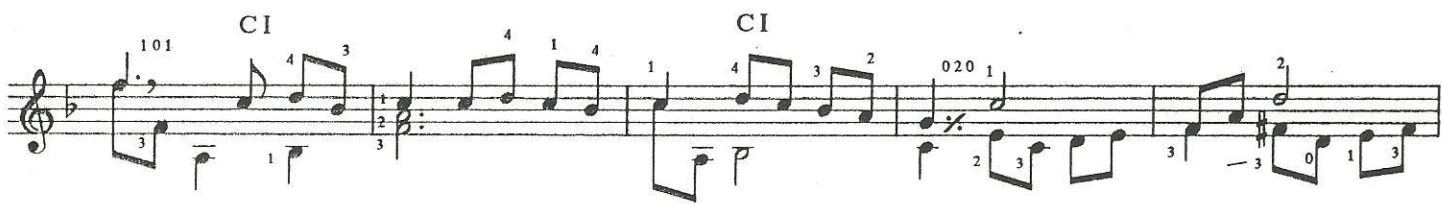
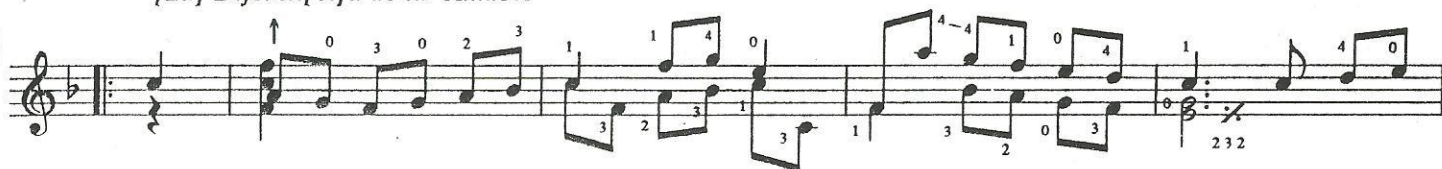
E

Fol. 73v

B



[2a] Diferen[ci]a de la Amable



0 2 3 1 0 2 3 1 1 4 3 4 4 4 1 2 3 0

C III C I C I

(2)

[3a] Diferen[ci]a

Musical notation for Example 6-10, featuring a single staff with various musical symbols and fingerings.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. There are three instances of the letters 'CI' above the staff, likely indicating a specific fingering or a section. The piece concludes with a final note and a fermata.

A musical score for a piece titled "C III". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score consists of several measures of music, including a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second measure. The piece ends with a double bar line and a repeat sign. The score is labeled "C III" at the top right.

C III

C III

I

E

Fol. 75v

CI

CI

CI

CI

B

Fol. 76

CI

CI

Folías Ytalianas

Trancipción para guitarra:

Isabelle Villey

Códice Saldívar

♩ = ca. 80

Despa[ci]o [1@]

Fol. 60v

The score is written for guitar in 3/4 time, with a tempo of approximately 80 beats per minute. It consists of six staves of music, each with various annotations and fingerings.

Staff 1: *Despa[ci]o* [1@]. Annotations: 1 0, 3, 4, 2 3 2, 0 2 0, 2 3 2, 0. Chords: E, E.

Staff 2: CI. Annotations: 2 3 2, 3 0, 2 3, 4, 1, 4 0, 1 0, 3, 0, 1, 4. Chords: I, E.

Staff 3: Fol. 61. Annotations: 4, 3, 1, 2, 3, 0. Chord: E.

Staff 4: CV. Annotations: 1 2 1, 3, 4, 0, 0, 0, 0, 2, 4, 2, 4, 4, 2, 4, 3. Chords: CV, [2@], CV.

Staff 5: C III. Annotations: 4, (b) 2, 3, 4, 4, 3, 4, 4, 3, 4, 2, 0, 4, 2, 2, 3. Chord: CV.

Staff 6: Annotations: (1), (b), 2, 4, 2. Chord: (1).

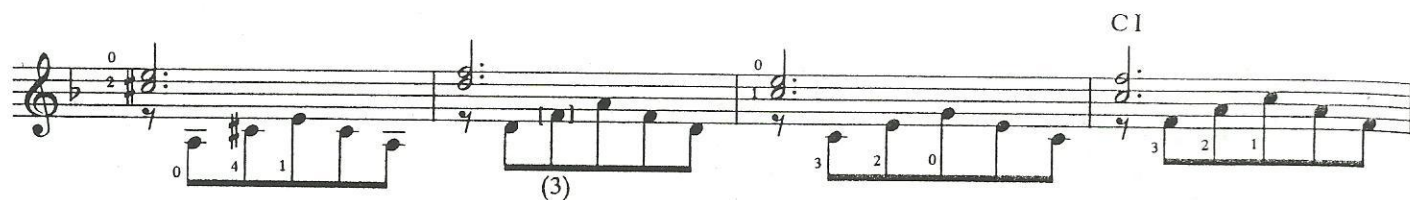
C III

[3@]
Fol. 61v

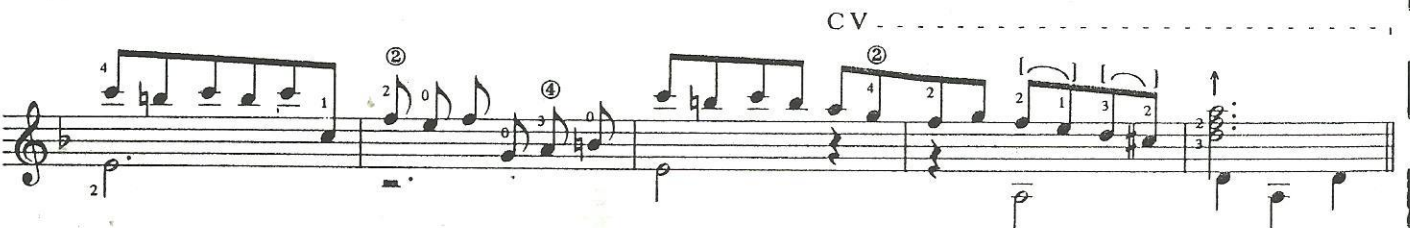
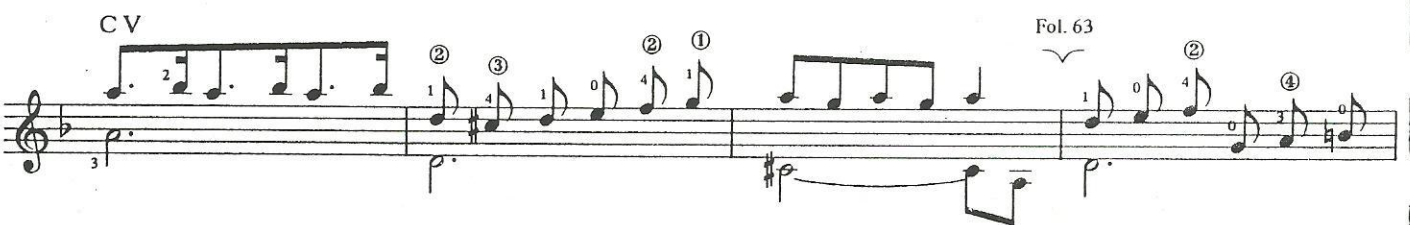
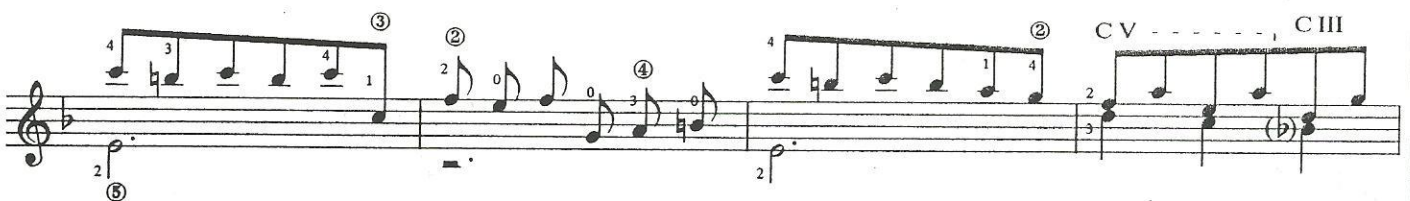
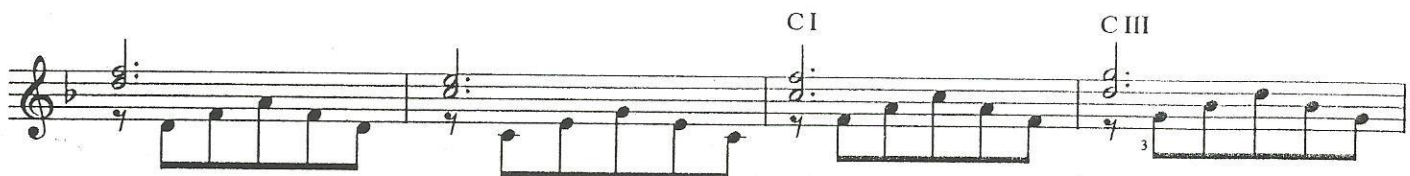
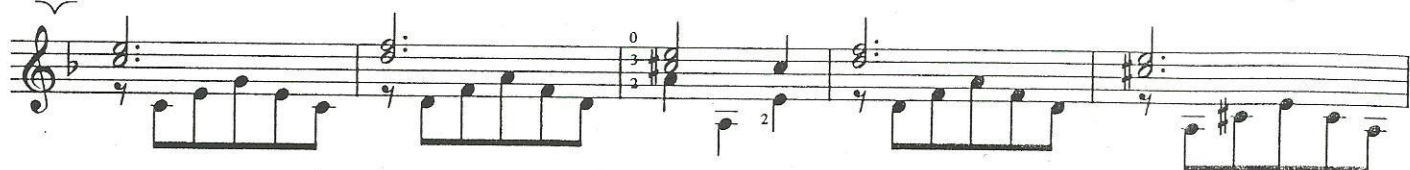
The first system of musical notation for 'The Little Boat' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a whole note chord of G2 and B-flat2, marked with a '0' above and a '1' below. This is followed by a quarter rest, then a quarter note G2 (marked '2 3 2' above), and another quarter rest. The melody continues with a quarter note A2 (marked '4' above), a quarter note G2 (marked '3' below), and a quarter note F2 (marked '0' below). A half note G2 (marked '3' above) is followed by a quarter note E2 (marked '2' below), a quarter note D2 (marked '1' below), and a quarter note C2 (marked '0' below). The system concludes with a quarter note B-flat2 (marked '4' above), a quarter note A2 (marked '2' above), and a quarter note G2 (marked '0' above). The staff is marked with circled numbers 3 and 4 at the end.

Musical score for 'C1' and 'E'. The score is written on a grand staff (treble and bass clefs). It includes various musical notations such as notes, rests, and bar lines. The piece is divided into two sections, 'C1' and 'E', separated by a double bar line. The 'C1' section features a complex melodic line with many accidentals and a key signature change to two sharps. The 'E' section is a shorter, simpler melody. The score is labeled with 'C1' and 'E' at the beginning of their respective sections.


[illegible]



Fol. 62v



[7@] CV

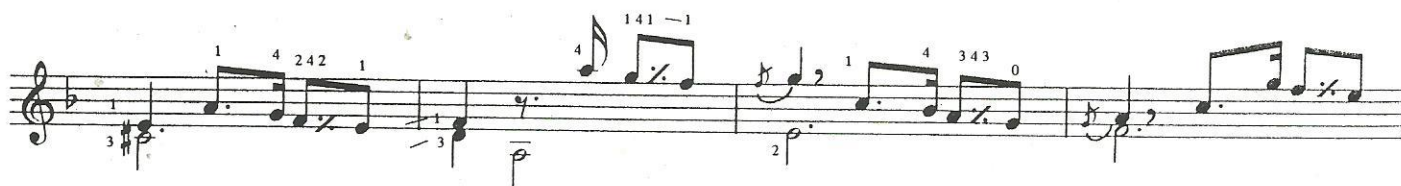
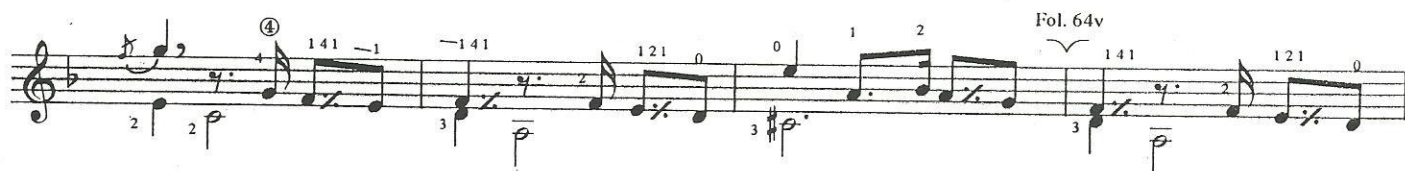
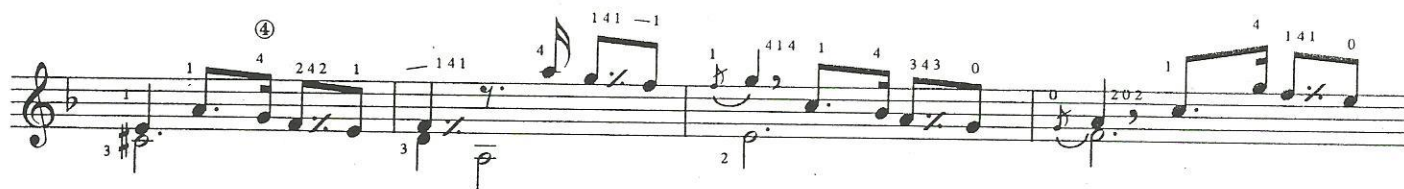
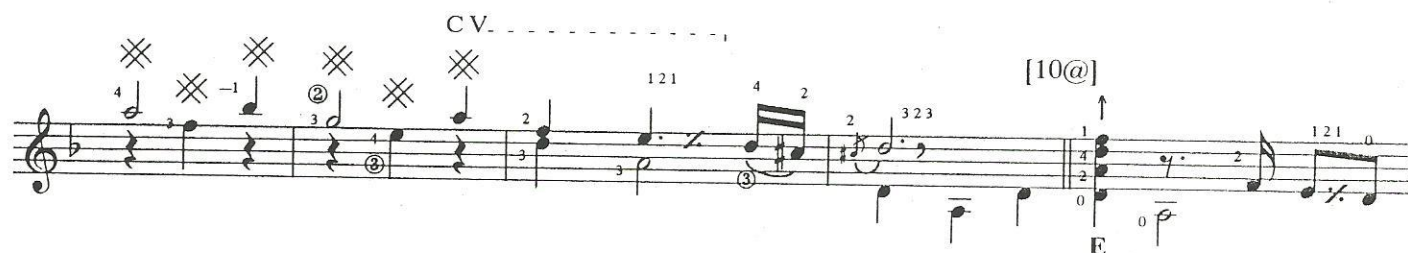
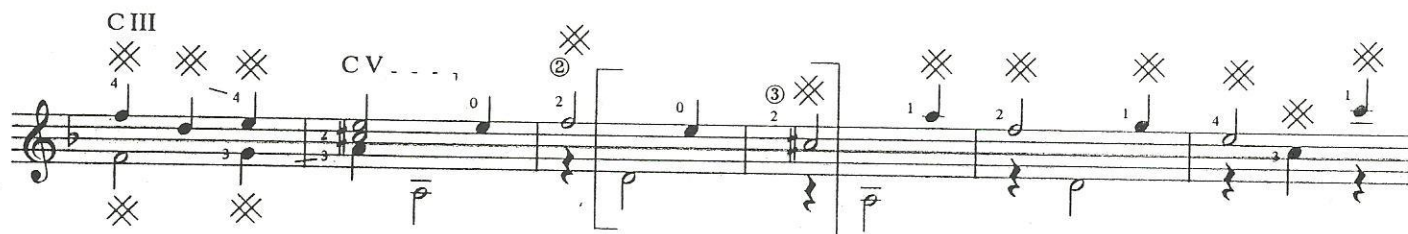
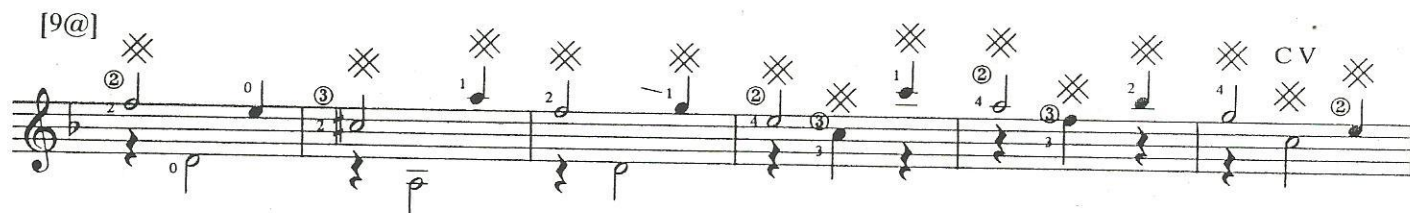
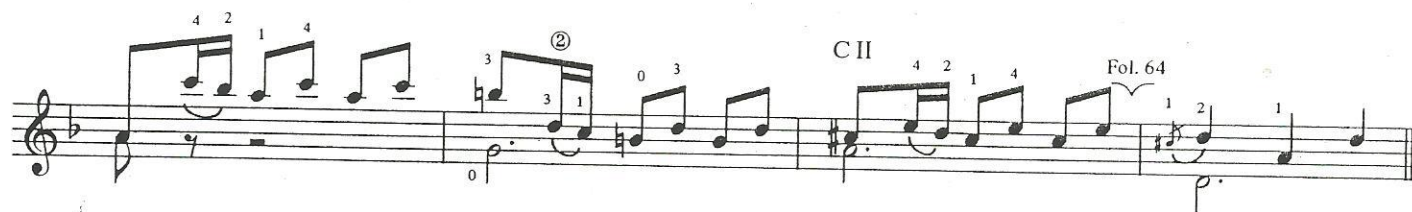


E

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score includes various musical notations such as eighth notes, quarter notes, and rests. Above the staff, there are performance instructions: 'C III' and 'C II' are written above the first and second measures respectively, and 'C V' is written above the fifth measure. Below the staff, there are fingerings: '0 1 3' for the first measure, '1 0 2' for the second, '4 1 4' for the third, '2 3 4' for the fourth, '1 2 1' for the fifth, and '1 0 3' for the sixth. There are also some other markings like '3' and '3' below the staff in the first and second measures respectively, and a '3' below the staff in the fifth measure. The system ends with a double bar line and a repeat sign.

The first system of musical notation for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4 (labeled '0'), followed by a half note A4 (labeled '1'), and then a half note B-flat4 (labeled '2'). This is followed by a quarter note G4 (labeled '4'), a quarter note F4 (labeled '2'), and a quarter note E4 (labeled '1'). The system concludes with a quarter note D4 (labeled '0').

The first system of musical notation for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes, including triplets. Fingering numbers (1, 4, 1, 1, 4, 1, 0, 3, 2, 3, 0) are written above the notes. The bass staff provides a simple harmonic accompaniment with a single note per measure. The system concludes with a double bar line.

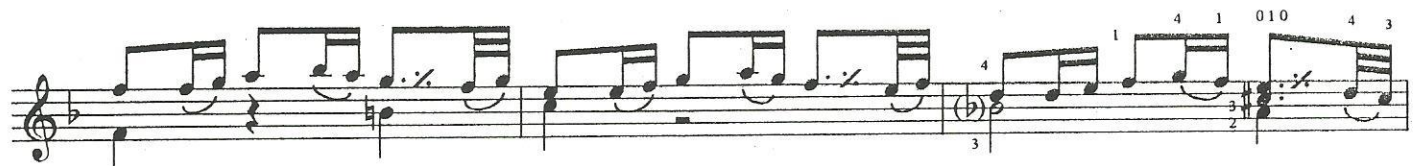
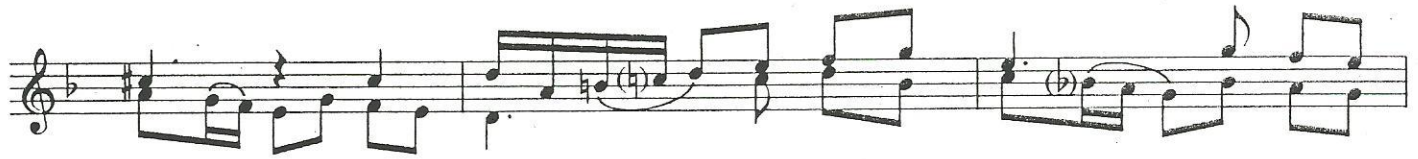
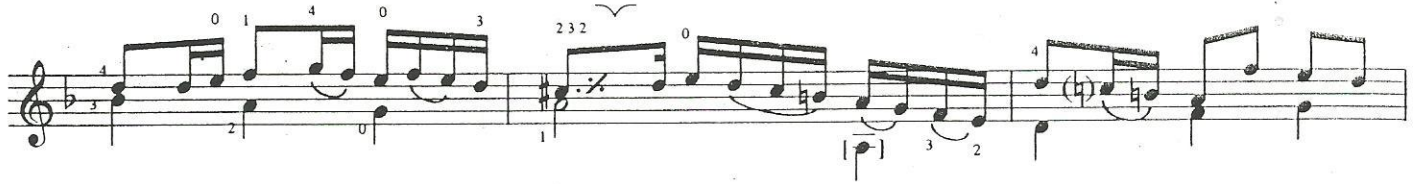


The first system of musical notation for 'The Song of the Lark' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1 through 4. There are also some circled numbers (1, 2, 3) and a circled '4'. The system is labeled 'I' at the beginning and '3H.' at the end.

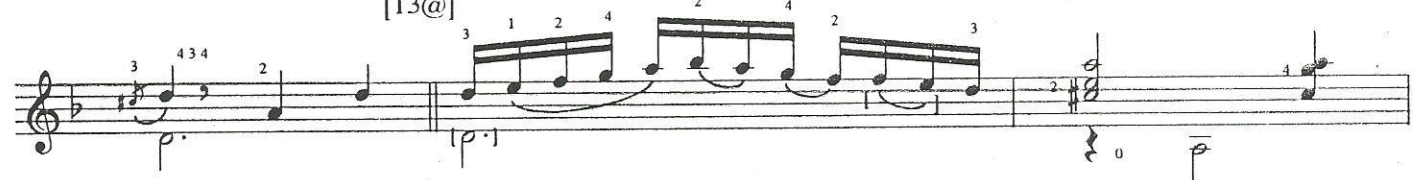
Musical score for the 'B' section. The notation includes a treble staff with notes, rests, and fingerings (0, 2, 3, 4, 1, 4, 0, 1, 0, 1, 4, 0). The bass staff has notes, rests, and fingerings (0, 2, 3, 4, 1, 4, 0, 1, 0, 1, 4, 0). The score is marked with 'B' and includes various musical symbols like 'x' and '3'.

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with fingerings indicated by numbers 1 through 4. A double bar line is present, followed by a key signature change to C major, indicated by a 'C' and a double bar line. The notation continues with similar musical symbols and fingerings. The system concludes with a final double bar line.

Fol. 65v



CV
[13@]

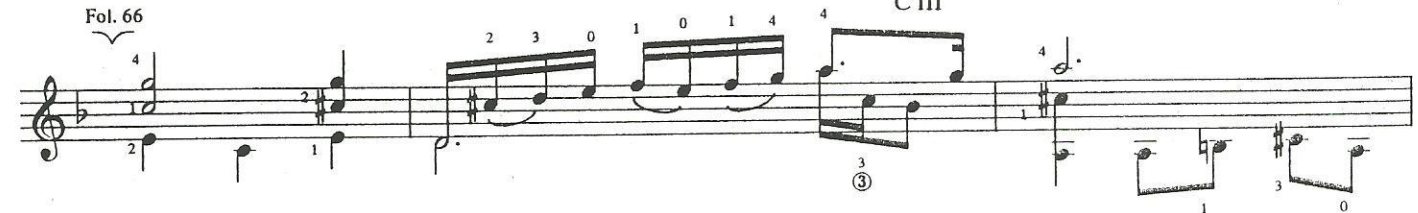


C III



Fol. 66

C III



CV



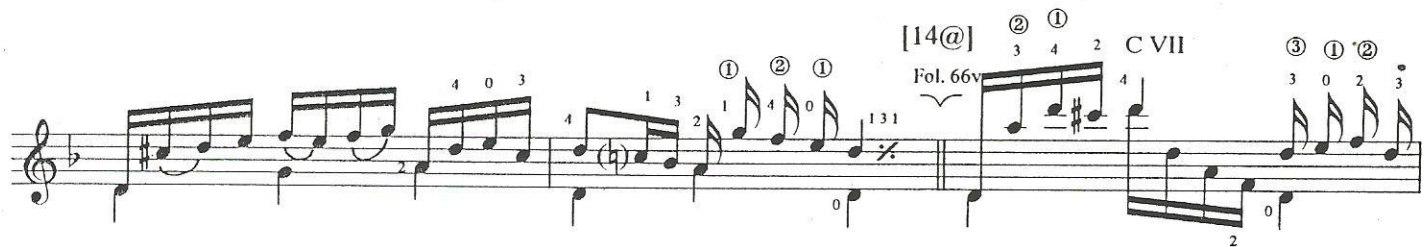
CIII



[14@]

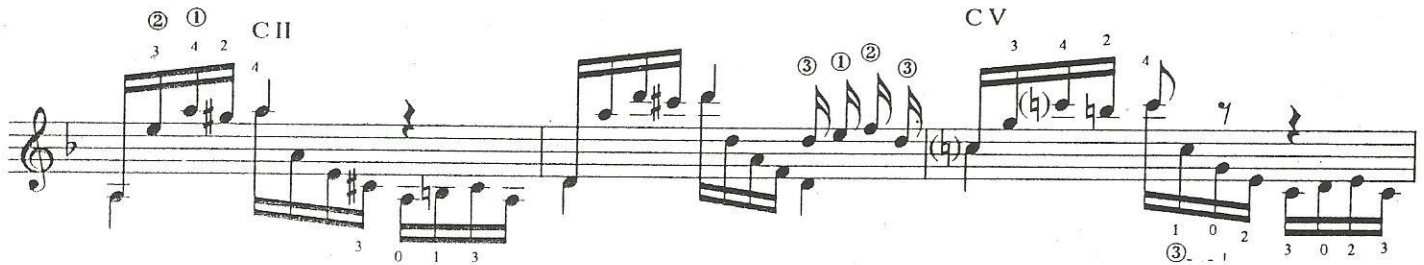
Fol. 66v

C VII



CII

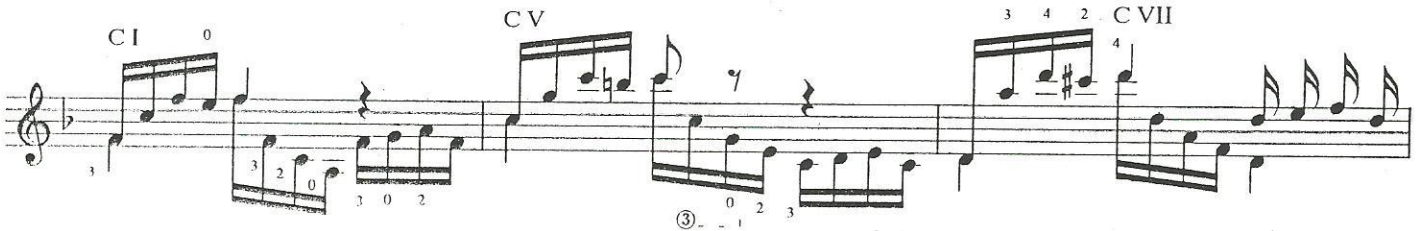
CV



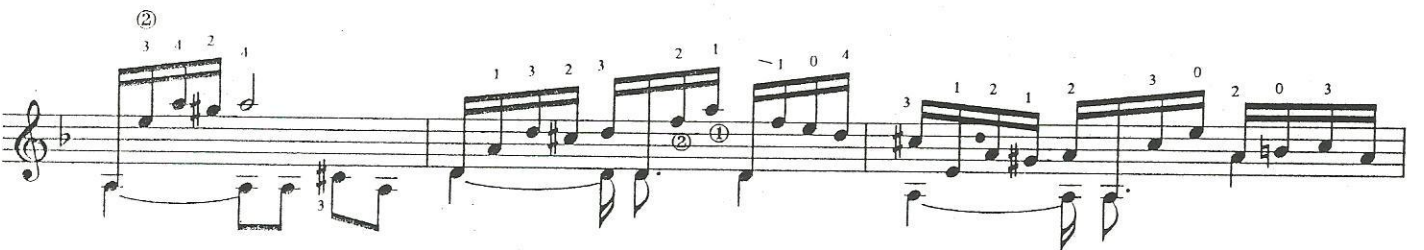
CI

CV

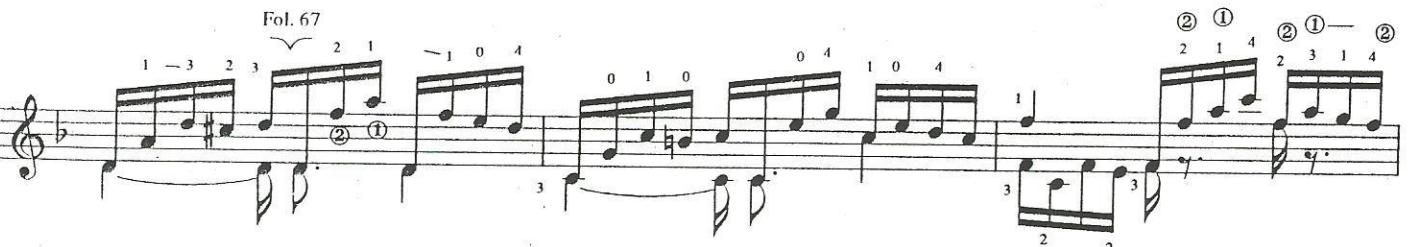
C VII



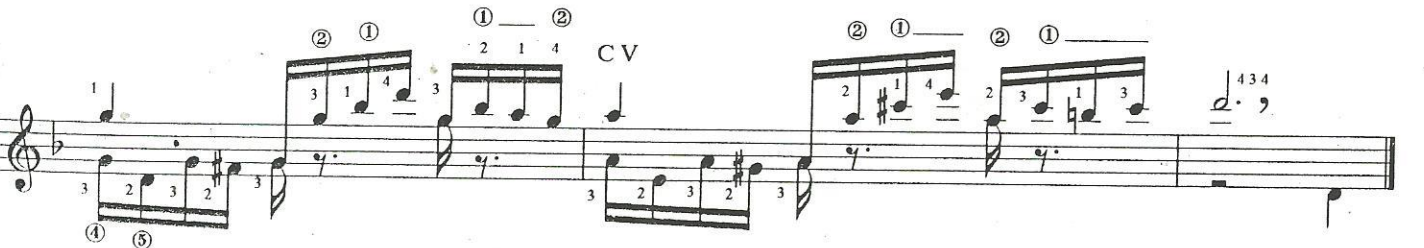
(2)



Fol. 67



CV



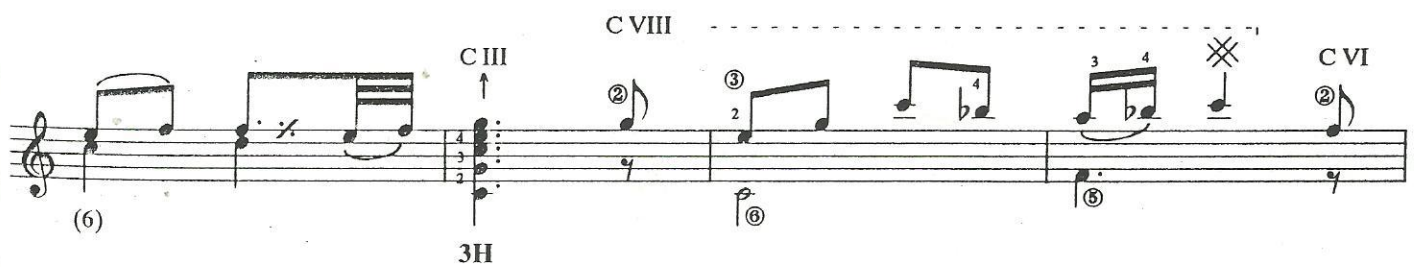
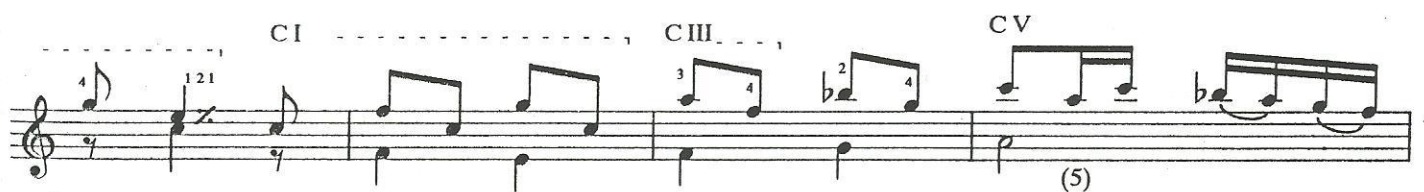
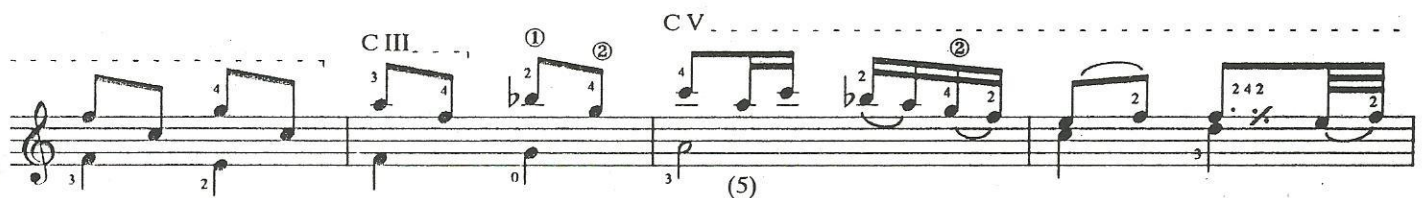
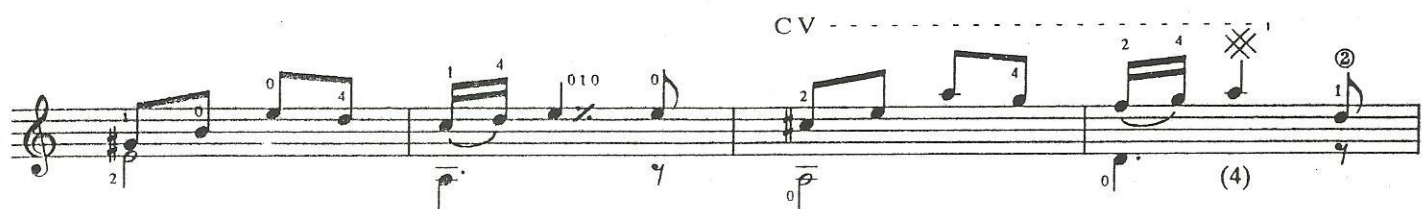
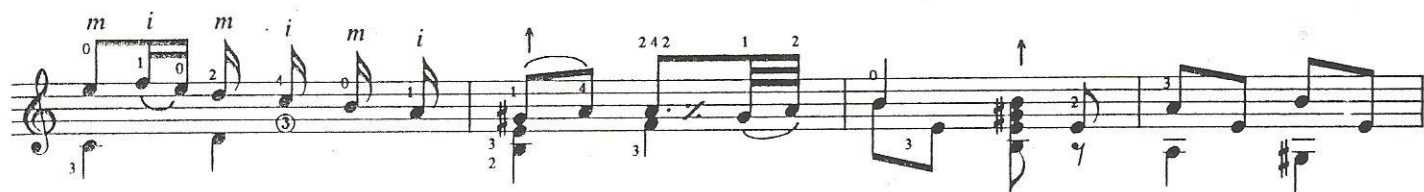
Allegro

Transcripción para guitarra:
Isabelle Villey

Código Saldívar

♩ = ca. 86

Fol. 91



CV

Fol. 92

C III

C VIII

C III

3H

C III

C III

C VIII

C III

CI

[Da Capo a Fin]

Grabe

Transcripción para guitarra:

Isabelle Villey

Códice Saldívar

♩ = ca. 86

Fol. 92v

Allegro

Trcripción para guitarra:
Isabelle Villey

Código Saldívar

$\text{♩} = \text{ca. } 60$
CV

Fol. 93

CV

m *i*

p *p* *p*

CV

①

②

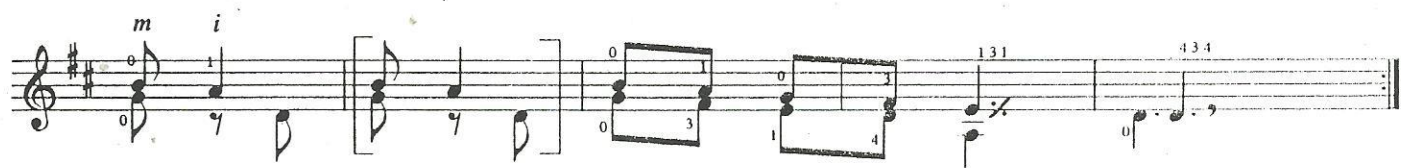
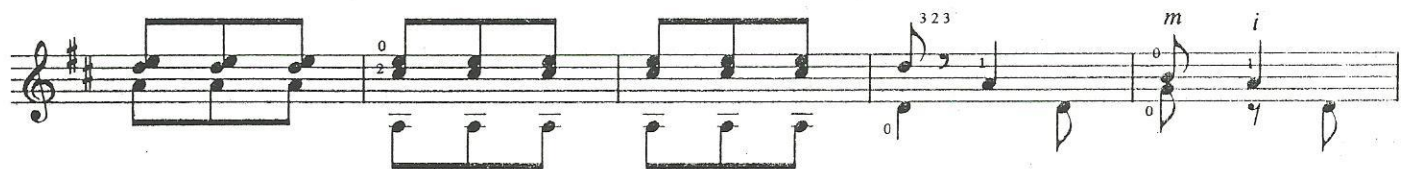
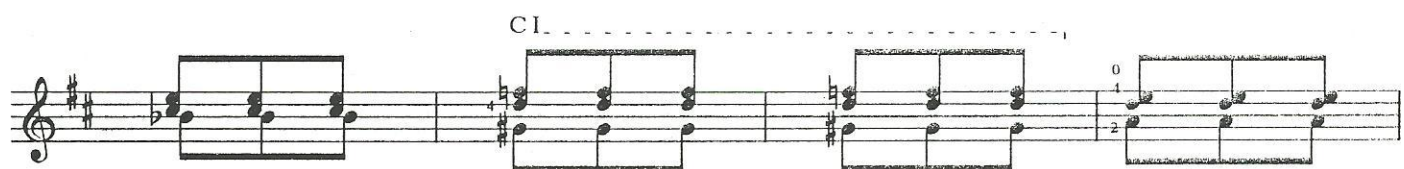
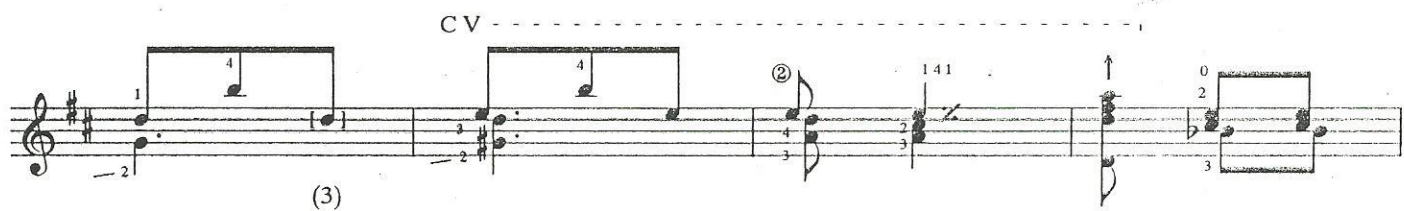
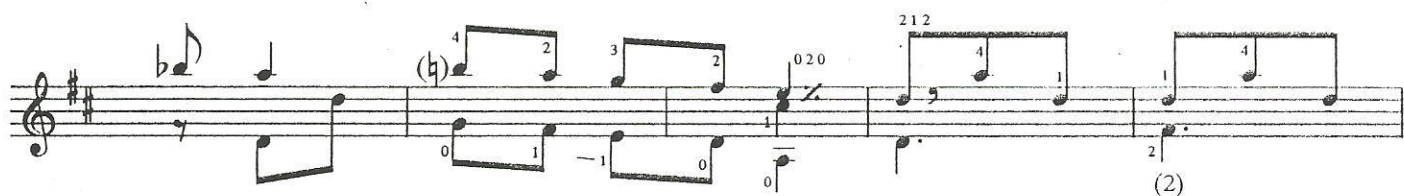
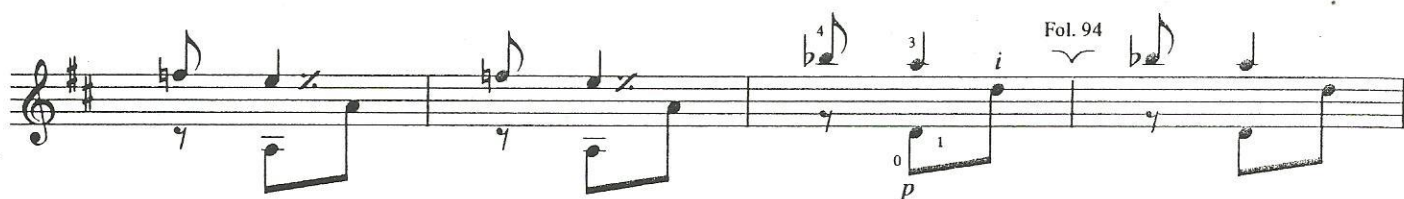
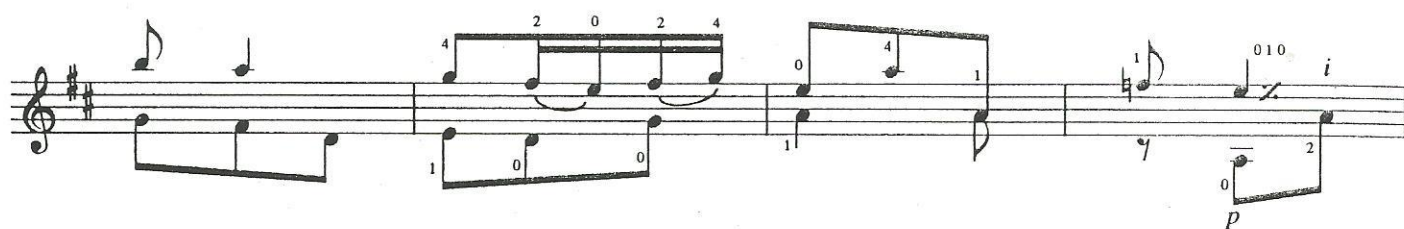
④

121

030

This page contains seven staves of musical notation for guitar, written in G major (one sharp). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). Technical markings and section labels are present throughout the score:

- Staff 1:** Standard musical notation with fret numbers and fingerings.
- Staff 2:** Includes a double bar line and the marking "Fol. 93v" with an upward arrow. Section labels "I" and "I" are placed below the staff.
- Staff 3:** Includes the section label "CII" with an upward arrow. A bracketed measure [] is present.
- Staff 4:** Includes section labels "CII", "CV" (with a circled 1), and "CII". There are two crossed-out measures marked with "X".
- Staff 5:** Includes the section label "CII" with an upward arrow. There are two crossed-out measures marked with "X".
- Staff 6:** Includes the section label "C" with an upward arrow. A circled 3 is present above a measure.
- Staff 7:** Includes the section label "CV" with an upward arrow.



NOTAS


Menuet Amoroso

(1) Re en ④ en vacío en el original.

(2)  en el original, y el Do en ⑤.

(3) Re en ④ en vacío en el original.

La Amable

(1) Este adorno es  , mordente inferior en el original.

(2)  en el original.

(3) Reconstrucción de este compás que falta en el original.

Folías Ytalianas


(1) Acorde mayor, con Fa# en el original.

(2) La cuarta diferencia consta de 24 compases en el original, ya que toda una sección de 8 compases está repetida.


(3) Sol en el original.

(4) En este acorde, las dos notas tienen el adorno inferior en el original.


Allegro (fol. 91)


(1)  en el original.

(2) La en el original.

(3)  en el original.

(4) Este compás está escrito dos veces en el original.


(5) Estas 6 notas están escritas como  en el original.


(6) Falta el signo  al principio de este compás.


Grabe

(1) La grave en el original.

Allegro (fol. 93)

(1) Acorde con valor  en el original.

(2)  en el original.

(3)  en el original.

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